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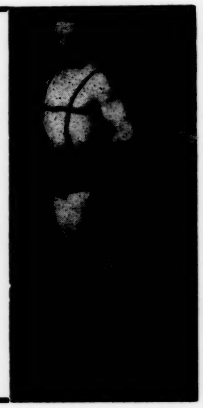

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• PRO and CON . . .

• *Viewpoints Gleaned from*
• *the Editor's Mail*

Dear Miss Howard:

I noticed in the March issue that you requested dance teams to write their views on different subjects, and was very happy over the article in April on the subject of wardrobe and its output. I wish there were some way to make that point clear with the people who hire the acts; but the trouble is, there is such competition among teams that they barely make more than living expenses on their investments.

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Today Arnold Meckel's funeral. He died suddenly of a heart attack and will be greatly missed by all of us. He was without any doubt the only manager who had everything desirable in his make-up. A gentleman (which is rare), a charming personality, a great sense of beauty and sincerity, and sense of discrimination. He handled the best acknowledged artists and had the best connections.

It will be quite different not having him in the dance world, as it gave us hope and courage to know someone was in the managerial world who was an idealist and not the type of usual manager. And he was so young to pass on! Maybe his office will continue with his devoted Mme. Fernande who has been with him many years. He leaves his wife and son. Nadja, Paris, France.

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Mildred Lee Scherr, Baltimore, Md.

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I should like to take time to tell you what a dance centre "our fair city" of Asheville is becoming. The Asheville Civic Ballet, organized in 1934, now has a membership of 15 good dancers, including several dance teachers. They have appeared in four Rhododendron Pageants and were accorded state-wide recognition as guest artists with the North Carolina Symphony Orchestra. They are at present working on a concert program to be given in Asheville and other Southern towns.

Please wish me luck with my undertaking! I retired from active professional work in order to try to put my home town and the Asheville Civic Ballet on the map of the dance world. And by reason of the splendid cooperation I've received, I think we're at least on the first rung of the ladder!

In conclusion, I'd like to say that the July edition of THE AMERICAN DANCER is a splendid one. And my compliments to Miss Vitak on *Dance Events Reviewed*—it is my favorite department. It is the height of my ambition for the Asheville Civic Ballet to become important enough to rate a review by her in your magazine!

Yours very sincerely,
Virginia Earle,
Asheville, N. C.

•

Dear Sir:

Enclosed is my renewal order for THE AMERICAN DANCER. I am indeed grateful for such a splendid magazine which keeps me in touch with the rest of the dance world. Thank you again for reminding me of my expired subscription.

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Arlene Astle,
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• PRO and CON . . .

Dear Miss Howard:

Your magazine always devotes a great deal of space to articles on ballet in America. There is much to be said about the fine teachers and schools to be found in the United States. But concentrating all its forces on metropolitan centers will never make ballet a truly American institution. To do that, the people of smaller cities and towns must be given the advantages of education and contact with the finer things in dancing.

If there were one, just one, really good dancing teacher in each town half the work would be done. But it's a very rare occasion when one finds a conscientious and good teacher outside of the large cities. They exist, I suppose, but at least around this city they are not apparent. Most of those who pose as teachers of dancing are as ignorant of artistic values and standards as the rest, but they put up a wonderful bluff. They are interested neither in saving the art nor serving the community. They are out for money and their hopes are all staked on their revues. A teacher actually told me when I asked why she never went very deeply into the art she is teaching "Oh! there's no time. We're too busy getting ready for the recital!"

That's all those people care about. The thought of giving their pupils a sound, thorough dance training never enters their heads. When a pupil finishes four years of study at such a school he has no more understanding or appreciation of the art than he had when he started; and of course, he has no technique worth mentioning. He's paid for lessons, half of which were merely rehearsals for that all-important recital. He has a little of everything and not much of anything. And naturally, that's all the teacher himself had in the first place.

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• PRO and CON . . .

Dear Miss Howard:

Your magazine always devotes a great deal of space to articles on ballet in America. There is much to be said about the fine teachers and schools to be found in the United States. But concentrating all its forces on metropolitan centers will never make ballet a truly American institution. To do that, the people of smaller cities and towns must be given the advantages of education and contact with the finer things in dancing.

If there were one, just one, really good dancing teacher in each town half the work would be done. But it's a very rare occasion when one finds a conscientious and good teacher outside of the large cities. They exist, I suppose, but at least around this city they are not apparent. Most of those who pose as teachers of dancing are as ignorant of artistic values and standards as the rest, but they put up a wonderful bluff. They are interested neither in saving the art nor serving the community. They are out for money and their hopes are all staked on their revues. A teacher actually told me when I asked why she never went very deeply into the art she is teaching "Oh! there's no time. We're too busy getting ready for the recital!"

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Summing Up

by
RUTH ELEANOR HOWARD

While we were all shouting against the proposed Coffee-Pepper Bill for a Bureau of Fine Arts on the grounds (no pun intended) that if passed in the form introduced, it would ruin the majority of dance teachers throughout the country, the Sirovitch Bill for a similar bureau passed the Rules Committee and slipped quietly into the House for a hearing. It is now a matter of record that it was defeated with a majority vote against it. But it is just possible that the bill *might* have passed . . . and then where would the dance teaching profession have been? The strategy was good . . . the Coffee-Pepper Bill and the furore it created made a perfect smoke-screen for the inocuous sounding Sirovitch Bill and it could have been foisted upon us almost without our knowing it.

■

The episode carries a moral and, obnoxious as morals are, we pause here to point it out: Unless the dance teaching profession *organizes itself* it will always be at the mercy of those who ally themselves with and borrow the tactics of various political and labor organizations for the purpose of putting forth their legislation. Anyone who attended the hearings of the Fine Arts Committee in New York will testify to the fact that not one single member of the "legitimate" dance teaching profession favored the bill that was under discussion. But an excellent organization had been built up to champion it, consisting of those who had much to gain by perpetuating WPA jobs and would like to be the recipients of some form of permanent relief doled out in a way that they could save their faces and still not have to work *much!*

■

The Fine Arts Bills are being redrafted for an attempt to push them through the next session of Congress. But the teaching aspects of the bills are still not being given the consideration that the teaching profession warrants. Proponents of the bill frankly consider the teachers incidental to the whole, but they insist upon having them included because it gives the Bureau jurisdiction over the neophytes. Every teacher who is not now a member of a dance teacher's organization should join one immediately so as to lend her voice to the organized effort to defend the profession.

Now that the various organizations are meeting in Convention it is possible for them to study the effect that such legislation will have upon the future of dance teaching . . . and to plan some course of concerted action.

It is to be hoped that in reporting the activities of the various conventions next month we will be able to report progress on this score.

■

A curious situation has recently arisen in regard to the question of whether or not it is disloyal for a community to engage outside dancers for its civic performances. The local dancers naturally say that it is disloyal. The visiting companies quite as naturally feel that as artists they are entitled to the support of *any co*mmunity in *any* country. Which is right?

It seems to us that there is something to be said on both sides, but surely more to be said on the side of the visiting companies for if art were restricted to its native locale it would soon stifle and die. Only by having a free exchange of artistic gifts can this country expect to thrive artistically. American dancers have long been starved for opportunities to dance . . . let's not further hamper them by an attempt to restrict their activities to their home communities.

Bravo Ballet!

THE ARISTOCRAT OF THE DANCE

by GLADYS EVELYN DANCER

ALWAYS I shall remember with a tingle of excitement, the first evening when the curtain went up for me on the glamour that is ballet.

I had been taken to see the Adolph Bolm *Ballet Intime* in Oklahoma City and shall never cease to be grateful for the integrity of that performance, which served as my introduction to this singularly beautiful art form; or to congratulate myself on the fact that, child though I was, I was captured not so completely by the gorgeous costuming of *The White Peacock*, as danced by Margit Leeras, or by the prodigious leaps of Bolm that brought bursts of applause from the audience throughout his *Assyrian Dance*, as by the compelling rhythm and unforgettable miming of these two when they danced *Spanish Rhythm* against a riotous background of color that had been, not painted, but *poured* in true Russian fashion.

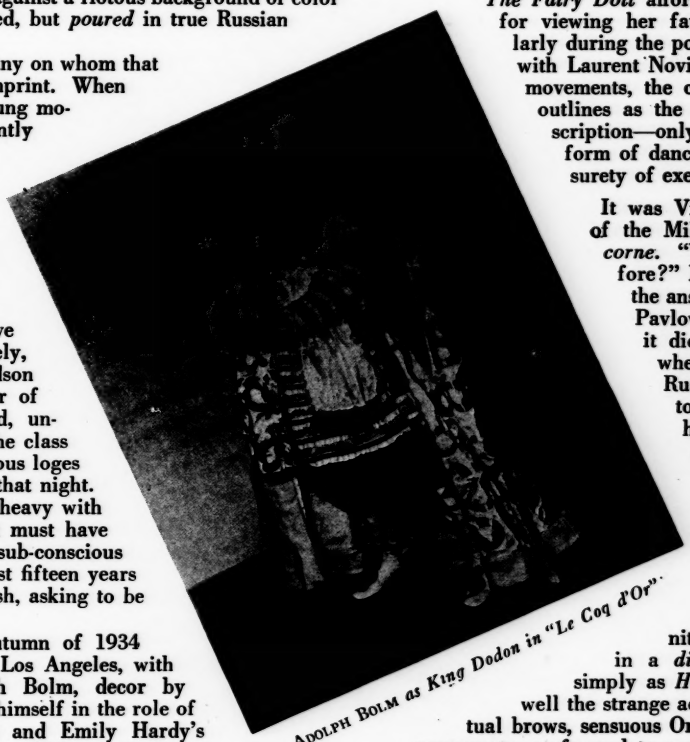
There must have been many on whom that evening left a lasting imprint. When Rochelle Hudson, the young motion picture actress, recently confessed in a broadcast a longing to dance a solo in magnificent white peacock costume, she added, "I don't know where I got the idea."

If radios were not one-way affairs, I would have reminded her immediately, for little Rochelle Hudson was the youngest member of our dancing school—and, undoubtedly, like most of the class Rochelle was in the spacious loges of the Orpheum Theatre that night. While baby eyelids grew heavy with sleep, the White Peacock must have slipped serenely into her sub-conscious to rise Phoenix-like almost fifteen years later in the guise of a wish, asking to be danced.

Long years after, the autumn of 1934 brought *Le Coq d'Or* to Los Angeles, with choreography by Adolph Bolm, decor by Nicholas Remisoff, Bolm himself in the role of doting old King Dodon and Emily Hardy's lovely, young coloratura. Bolm had done it again! Like Browning's thrush who, "Lest you should think he never could recapture the first fine careless rapture," sings his song twice over, this Russian alchemist spread his magic spell as surely as before.

If *Le Coq d'Or* has been the most satisfying dance-spectacle, Anna Pavlowa remains indubitably the most inspiring of personalities. I feel particularly fortunate in having had my first glimpse of this glorious, elfin creature in one of those exquisite frames which her own balletmaster, Ivan Clustine, knew so well how to devise for her—there she was, at last: *The Fairy Doll*, as aloof and dainty as porcelain, dressed in rosy-pink satin with a towering, white wig on her head, ready to step from her cardboard box. A long-drawn "Oh" went up from the audience, like the awed, delighted, yearning "Oh" of a child stretching forth arms toward a doll of unbelievable beauty; and not once during the far-too-swiftly flowing moments that followed was one of us disillusioned.

Strictly in the classical ballet tradition, of which Anna Pavlowa was missionary and high priestess, *The Fairy Doll* afforded precious opportunities for viewing her faultless *arabesque*, particularly during the poignant *pas de deux* danced with Laurent Novikoff. The precision of her movements, the clean-cut perfection of her outlines as the animated doll, escape description—only once, in a quite different form of dancing, have I seen an etched surety of execution reminiscent of hers.



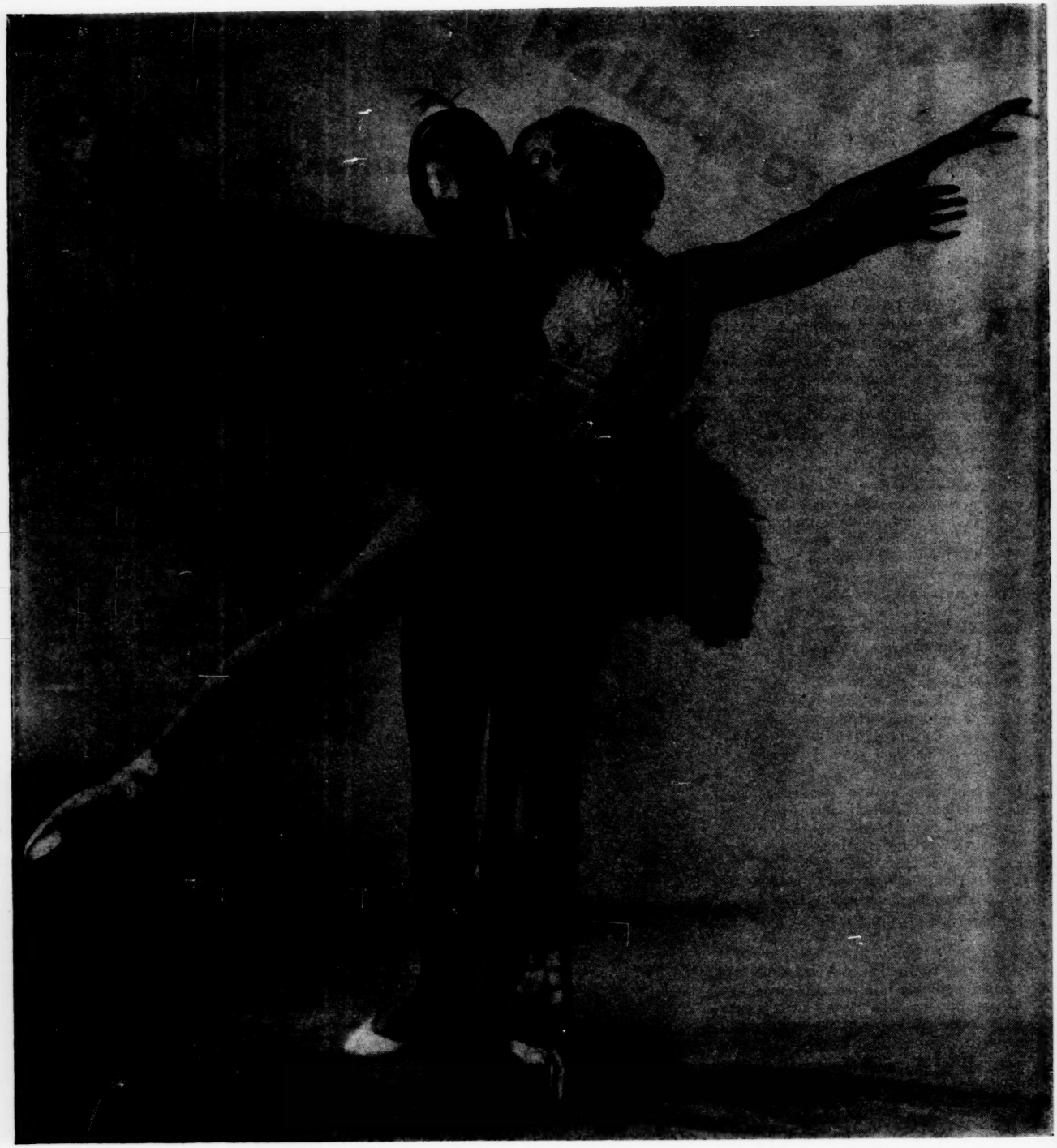
ADOLPH BOLM *as King Dodon in "Le Coq d'Or"*

It was Vincente Escudero's version of the Miller's dance from *Le Tricorne*. "Where have I seen it before?" I kept asking myself; then the answer came, "But, of course, Pavlowa herself." That is why it did not come as a surprise, when I read that the great Russian ballerina had planned to include this gay *Gitano* in her American tour and considered him the greatest Spanish dancer of all time.

Pavlowa's taste was truly catholic, for it was with her company that America first saw Shan-Kar. Nanita danced with him then, in a *divertissement* programmed simply as *Hindu Dances*. I remember well the strange admixture of serenely spiritual brows, sensuous Oriental smiles and rippling movements, performed to music from instruments centuries old—a glimpse to whet the appetite for authentic Oriental dancing.

Uday Shan-Kar shares with Pavlowa that ability to allow the spirit to take possession of the body, which, in dancing, transcends all else. When I saw him dance in Los Angeles

(*Continued on page* 30)



Anton Dolin

and his pupil, Belita, who recently appeared together in concert at the Theatre Mogador, Paris

Then they took the wail
Of a downhearted frail
And they called it...

The Birth Of The Blues

Felicia Sorel Dances Americana

by PATRICIA SHIRLEY ALLEN

"I GOT a right to sing the blues"—negroes chant it, torch singers moan it, saxophones lament it—blues are as much a part of America as apple pie and coffee. And now along comes Felicia Sorel who *dances* the blues.

Just as the songs come out of the rich heart of an American race, so her blues dances are a product of Felicia Sorel's fruitful experience in the dance, from the wide scope of which she has chosen to express *Americana*. She might have been a physician, she might even have been an artist, but she acquired a taste for dancing at the Neighborhood Playhouse in New York and it grew into a consuming interest through years of study here and abroad.

"The Neighborhood Playhouse gave me a feeling of real theatre," Miss Sorel said. "It developed in me a sense of theatrical effect connected with my dancing."

She sat back and smiled at the memory, out of green eyes that are startlingly flecked with red. She is a small person, but a dynamic one, with black hair brushed high from a mobile face, and the restlessness bred of a quick mind.

She is young to have had so much training. Chalif, Fokine and Michio Ito were her instructors first, then came a series of concerts in New York and Chicago. Her long association with Gluck-Sandor began the year they both staged dances at the Paramount Theatre. Next, a period of European study—with Shan-Kar and Escudero in Paris, at the famous Hellerau-Laxenburg School near Vienna, and at the Berlin Wigman School. Finally, back to America to put her ideas together and work out a career.

She started the first Dance Center with Gluck-Sandor, and dissolved it; went into commercial dancing with Demetrios Vilan and left that; and from then on pursued a variegated course in the dance which seems to have been climaxed by this development of her own—the blues.

They first appeared in the *9 O'Clock Revue*. Her *Frankie and Johnnie*, done with Sigmund Spaeth, was one of the earliest. After that, people always came to her with special praise for these numbers in her performances. But she did not yet realize the significance of the blues.

"It took me a long time to learn that lesson," the dancer said. "After the *9 O'Clock Revue*, I neglected the blues until very recently. This whole side of my work which is becoming so important now, was almost disregarded for a long time. You see, the blues were to a great extent inspirational, because I love them so much. And so I didn't work as hard on them as I did on other dances. Now, of course, they are much more detailed. They take all the care and labor that I can give them."

There is also the interest they have stimulated in her for *Americana*. The blues are songs of the American negro people. They are distinctly an outgrowth of this soil, and Felicia Sorel treats them properly as part of our American folk lore. Through them she has realized the abundance of material for dancing in a country which fuses so many different strains of blood and culture.

—Photo by Dwight Godwin

FELICIA SOREL

"Audiences are really interested in seeing these dances," she explained. "The success of my blues has proved it, and I intend to follow them up with other native expressions. Last year I started to work on a ballet composed of Kentucky mountain songs, and very soon I shall take a sort of sabbatical leave to go down south into the mountains and bring back still more dances based on American folk life."

The first blues were done with Herbert Kingsley's music. Last year Miss Sorel did research among negro poetry and found that the poems of Langston Hughes were particularly adaptable for her purposes. She sent a batch to Mr. Kingsley and he wrote the music for them. From this coalition of talents have emerged some of her best blues numbers—*Young Gal's Blues, Hard-Hearted Daddy Blues, Lament for a Dark Girl* and *Hard Luck Blues*. Their latest is called *Lament for Love*, and new ones are constantly being turned out with increasing popularity.

(*Continued on page* 30)

Top and second pictures: Boys and girls of the youngest age group which Mr. Cockey teaches at McDonogh School

CADETS DANCE!

AND LOVE IT!

As Told By JOSHUA T. COCKEY

To HAROLD R. MANAKEE

DOWN in the rolling hills of Maryland is a military school where *One, Two, Three, Glide* is as popular as *Eyes Right,* where the *tap, tap, tap* of dancing is as popular as the *tramp, tramp, tramp* of marching! Dancing in a military school may seem to be out of place. McDonogh School, however, prides itself on training the complete boy to become the complete man. Hence, when he was considering a course in dancing for his school, Major Louis E. Lamborn, the headmaster, had in mind not only the social advantages inherent in such work, but also he believed that dancing would help "his boys" to develop a sense of rhythm, to coordinate muscular response, and would "bring out" shy pupils. In short, Major Lamborn believed that the inclusion of ballroom and of tap dancing in the school's activities would help to develop the complete man—alert, poised, physically and mentally fit, socially competent.

The idea came about as a slow, sound growth rather than as a sudden inspiration. Five years ago I was engaged to teach tap dancing to the participants in the *Orange and Black Varieties,* the annual musical presented by the school at a Baltimore theatre. Once a week for two hours, I put boys through their paces. Major Lamborn was a frequent and a keenly interested observer. The advantages of teaching dancing to youngsters from six to eighteen years of age impressed him so greatly that he wished to expand its scope.

Already the school possessed *The Cotillion Club*—a social organization which served as a good starting point for dance instruction. With this as a nucleus, in the next year classes in ballroom dancing were organized to include cadets in the upper school. About eighty boys participated—timidly at first, but then with ever-growing enthusiasm.

Soon, however, a serious handicap became apparent: to teach the concepts of ballroom deportment without members of the fair sex was difficult. Accordingly, the cadets sent invitations to attend the Club gatherings to sisters, relatives, and friends. From that moment progress was rapid. Major Lamborn says, "In a boys' school there is little opportunity to meet girls. Through these dances such contacts are possible. They have led to very pleasant friendships, not merely superficial contacts, but friendships which have grown." Again I had the pleasure of teaching the dances for the *Varieties* which played two nights with S. R. O. signs before a theater seating 1,750 persons.

More than ever convinced of the good inherent in dancing for boys, the headmaster decided in the third year, to include ballroom and tap classes in the school's extra-curricular activity period. Sixteen cadets in the lower (elementary)

Bottom:. MR COCKEY *teaching the ballroom class for students of sixteen and seventeen years of age*

school, twenty-five in the middle (junior high) school, and forty in the upper (senior high) school took part in this work. That year over 300 boys participated in the *Varieties*, and most of them danced.

The wisdom of letting interest in dancing grow gradually became apparent in the fourth year of my association with McDonogh School. At that time, the enrollment in the classes tripled and ballroom dancing was made compulsory from the first to the sixth grade. Tap classes held in the afternoon doubled. Needless to say, more boys than ever danced in the school's annual entertainment.

The fifth and present year broke all records. So popular is dancing now, that every boy in the lower and middle schools receives tap and ballroom dancing in the regularly scheduled activity period and many upper school boys join in, although for them the course is optional. We were forced to form a waiting list of young ladies who wished to attend the classes as partners of the cadets and it now includes over one hundred names. This year's enrollment reached 179 cadets. Invitations to a McDonogh Dance are almost as sought after by girls of this age as those to the Naval Academy "hops" among slightly older girls.

Five hundred and fifty cadets, practically the entire enrollment of the school, danced in this year's *Orange and Black Varieties*. In a theater seating 2,789 persons the house was sold out at regular theater prices for two successive nights.

All manner of subjects are taught at McDonogh—agricultural, academic, and vocational. In these courses, of course, certain definite social attitudes are developed by the cadets. Yet many boys who are not completely reached otherwise "come out" in a gentlemanly fashion on the dance floor. A husky All-State football tackle, for example, had been very backward in social contacts even among his fellow-cadets; and the mere sight of a girl even though she were several hundred feet away, started a blush on his tanned cheeks. Now, after a course in ballroom dancing, he is confident in his social ability and is well poised. Another youngster was, perhaps unwisely, compelled by his mother to attend the dancing class. But the result was gratifying. Scarcely was class ended when he appeared before me. Breathlessly he gasped, "Gee, sir! That was swell! When is the next class, sir?"

No one, apparently, is more enthusiastic about the dancing than Major Lamborn, whose reputation as an educator extends far beyond the bounds of his school and of his state. Let him speak for himself. "Boys who would never have attempted dancing," he claims, "have come to enjoy, and to look forward to the classes, and have learned to dance well. Correct ballroom manners have been taught. Courtesy, poise, naturalness—so essential during adolescent years—have developed. Such experience should prove lasting. Both parents and cadets have been interested and enthusiastic; already they speak of plans for the dances for next year. The parents seem grateful for their children to have such an opportunity."

Top and second pictures: The author's son and niece, Joshua T. Cockey, 3rd, and Helen Ann Welsh. Both are grandchildren of the late Prof. Joshua T. Cockey

Bottom: MR. COCKEY *supervising the ten-year-old group in the Senior Lounge*

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by ALBERTINA VITAK

NEW YORK

The usual summer lull in dance events has set in after a very full season in which interest was greater than ever before, although there were actually few new attractions or personalities. The most salient feature of the season was the development in the modern dance, a finding of its level, so to speak. The phase of it occupied with the theatre was becoming more conscious of its theatrical aspect and the result was definitely cheering. More emphasis on costuming and general effectiveness was noted even when endeavor was made to heighten, sublimate or clarify human experience, since dancing for spectators is, after all, exhibitional instead of purely expressional. Several tours by modern companies prospered everywhere, which might be considered as a result.

Another phase of the modern dance is rapidly replacing the old-fashioned gymnastics in schools and colleges all over the country, with such well known names as Doris Humphrey, Charles Wiedman, Hanya Holm and Martha Graham appearing on many faculty lists. It is proving vastly more stimulating mentally as well as physically because of its greater creational scope.

A few new talents in both the ballet and modern fields were definitely established, mainly Eugene Loring, ballet choreographer and demi-character dancer, and Anna Sokolow, modern. Also there were several very promising young dancers in the various American companies from whom much is expected in the near future. Of course, I am aware of the many talents in this country who have never been seen here. This is an invitation to come next season, as New York is really the Mecca for dancers.

The coming season certainly looks as if it will be tremendously interesting for all dance lovers. The balletomanes, especially, are looking forward to the new Massine ballets and such stars in ballet as Alicia Markova, new to America, and Serge Lifar, seen here only briefly several seasons ago. Argentinita, said to be as great as Argentina, will appear here again. A new ballet department will be seen at the Metropolitan Opera Company (this will have to be really wonderful to prove its superiority over Balanchine's company, even with all its faults for which he may or may not have been entirely to blame!).

The promising Theatre Dance Company and other modern groups are to have extensive tours, as are the American ballet companies, the Mordkin, the Littlefield Philadelphia and the Caravan, which are all being eagerly awaited everywhere. And with reference to the latter three, let us hope the American public will realize that not only have we some ballerinas fully as worthy of adoration as the Toumanovas and Danilovas, but that the supporting companies are very well trained, too, and that the material has, in most cases, its own unique appeal and spirit. Also it would be a good idea for the directors of the American companies to learn at least one worthwhile lesson from the Russians—that of having more than a single personality featured, instead of only one or at most two stars, which narrows the appeal and lowers the chances for success.

Perhaps it might be timely here to include a few aspects of criticism.

In watching and criticizing others' work, dancers would do well to try and avoid biased and baseless prejudices. They will find their own compositions benefit thereby, I am sure. Besides, true objectivity of critical outlook makes the work viewed far more interesting, and is absolutely necessary if one is to be receptive to impressions of meaning, or beauty of feeling or movement, or merely the entertainment value.

With the trend more and more away from purely technical compositions in all forms of dance, there is a tendency on the part of many spectators to allow the subject alone to sway their feelings. I have on more occasions than is healthy, seen real dance audiences, composed almost entirely of dancers and students who ought to know better, acclaim a composition which was nothing more than a platform or "flag-waving." This, it seems to me, is losing sight of the definition of dance as an art. Audiences should always demand, as do critics, skilled craftsmanship in dancing, just as they would in any art, *regardless* of thematic material, for it is generally a pretty poor performance unless it is based solidly on some form of technique. And while on this subject, a word about the practice of "dancing" all sorts of literary subjects which usually need long program notes. I have found that the most successful compositions explain themselves. Long explanations are of little help if the dance material does not in turn explain the notes. One should not be compelled to study one's program to understand and enjoy dancing. Though dancing is a most eloquent art, there are limits to the subjects which can be expressed through movement alone. However, if a dancer wishes to submerge his personality in esoteric symbols, that is quite another thing.

It is always gratifying to see and praise a fine piece of work, and equally heartbreaking to note how often audiences applaud something inferior with good work going unappreciated. Still undeserved admiration can do more harm than good, both to the dancer and to that portion of readers looking for expert guidance. It is often tempting to praise earnest young dancers, as a form of encouragement, even when they fail to attain the result they are striving for, but a critic's first duty towards upholding the standards of an art is to the public and not to the artist. Above all, a critic has no right to partisanship which in the end only renders his words meaningless and weakens his standing with his readers. Of course, opinions can and do differ among critics, but it will always be mainly over the smaller points. If the essentials of a composition are truly brilliant or great, it is generally unanimously praised.

In my criticisms I usually give reasons for my opinions. Criticism — that is based on knowledge of the subject goes without saying— can provide the dancer and student with external standards by which he can measure his achievements and his own standards. Criticism, then, is essentially helpful if regarded correctly.

CALIFORNIA

by **DORATHI BOCK PIERRE**

VIRGINIA HALL-JOHNSON AND DANCE GROUP, *May* 15.

From this interesting program, lightened by several amusing satiric touches, *Lullaby to the Future Generation,* from *Songs of the City,* stands out and will long be remembered. Danced by three women, Virginia Hall-Johnson, Mary Jane Hungerford and Marion Gay, each entirely different in type and personality, yet creating a close unity.

Other numbers on the program were: *American Trilogy,* Claire Rothwell; *Demagogue,* Constance Buchanan, *Solo* by Virginia Hall-Johnson; *Promenade,* Prokofieff, amusing and especially enjoyed by the audience; *Carnival Suite,* Casella; and *Songs of the City,* Claire Rothwell. (*Cont. on page* 40)

The new Ballet Russe in a scene from L'Epreuve d'Amour, music by Mozart

THE PHILADELPHIA BALLET will give two performances at Philadelphia's picturesque Robin Hood Dell, July 25 and 26. Among the ballets to be presented are *Terminal, Barn Dance, Bach Suite, Viennese Waltz* and others to be selected. The company will also appear in the Dell, August 8 and 9 in *Aida.*

●

THE BALLET CARAVAN will begin its first transcontinental tour, October 10, starting in Toronto, Canada. During the season three new ballets will be presented.

●

ZORINA'S leave of absence from the Goldwyn Company, which was to have terminated recently, has been extended for the entire run of *I Married An Angel.* The dancer will then return to Hollywood and *It Always Takes Two.*

●

GRACE AND RAY McDONALD are to appear in the forthcoming Vinton Freedley musical *Greek to You.* It was they who scored in last season's *Babes in Arms.*

●

COLONEL DE BASIL was restrained from producing or in any way dealing with four ballets, *Coq D'Or, Symphonie Fantastique, Boutique Fantastique* and *Tricorne* when he was served an injunction in the High Court by Universal Art recently in London. These works were supposed to have been sold twice. The Colonel's lack of a thorough understanding of the English language was blamed for the dispute.

●

BALLET PROGRAMS at the Lewisohn Stadium have been met with such enthusiastic acclaim in the past, says Mrs. Guggenheim, that the Stadium management will present a full program of Folk Dances, July 7. This event, which will be given in costume and which will depict the dances of many lands, is the first of its kind to be given in the city.

●

THE MORDKIN BALLET AND LA MERI are the attractions that Coppicus is offering for the forthcoming season.

●

SOL HUROK will offer Argentinita and the Ballet Russe for the fall season.

●

VITALE FOKINE will direct the ballets which are to be presented at Randall's Island Stadium during the summer. On July 3, three Michel Fokine ballets will be presented —*Carnaval, La Sylphide* and *Russian Toys.* André Eglevsky will have the lead in the African Ballet; and the performances will employ people from *I Married An Angel.*

●

THREE WALTZES, the operetta which will be presented at the Jones Beach Stadium, will boast of two ballets—one a Water Waltz, which will actually take place upon the water and which will be performed by the Jones Beach Ballet Troupe under the direction of the Long Island State Park Commission—and the other, a ballet which will be danced on *terra firma* under the direction of Jerome Whyte. The Fokine ballets from Randall's Island will also give several performances at Jones Beach.

●

HERBERT KINGSLEY, contrary to our June report that he was at work on a Parnova-Valentinoff-Sandor-Sorel combination, is actually doing a new ballet for Lisa Parnova and Alexis Dolinoff. And more of Felicia Sorel's increasingly popular *Blues.*

●

MAX REINHARDT has opened a Workshop of the Theatre in Hollywood, on his usual gigantic scale, to be inaugurated by a summer course for ten weeks from June 27. The regular term will begin September 15 with teachers from every branch of theatre. Representing the dance will be Adolph Bolm teaching ballet and Lisa Sokoloff, who will instruct in eurythmics. Mr. Reinhardt plans to present theatrical performances and festivals with the talent developed in his Workshop.

●

PATRICIA BOWMAN will appear in Michel Fokine's *Tennis* and *Persian Angel* at the Randall's Island Stadium.

●

ARNOLD MECKEL, well known Parisian impressario who was Argentina's personal manager and made many trips to this country with the dancer, died suddenly June 23 in Paris of a heart attack. Mr. Meckel was 44 years old.

●

THE PITTSBURGH CIVIC BALLET became a reality early in June. Its debut was made at a performance given at the Schenley High School Auditorium in Pittsburgh. Karl Heinrich is Ballet Master and the two principal dancers are Virginia Miller and Sam Steen. A performance with a local civic orchestra is hoped for in the near future.

●

THE FALL OF THE CITY by Archibald MacLeish was presented recently as a part of the commencement exercises at Smith College. The College Dance Group in the role of a modern chorus provided a visual interpretation of this poetic work. As described by Ashley Dukes the Dance Group was "to anticipate, interpret and excite."

●

ALBERTINA RASCH employed during the brief period of one week no less than 800 Hollywood dancers. Two hundred for Norma Shearer's *Marie Antoinette,* 400 for *The Great Waltz* and 200 for the Jeanette MacDonald-Nelson Eddy musical, *Sweethearts.*

●

PAUL HAAKON scored a considerable hit in Chicago recently where he appeared at the Palace Theatre for a two-weeks engagement.

●

RUTH PAGE opened in Chicago with her company at the Federal Theatre, June 18.

●

ROSITA ORTEGA, who appeared with the American Ballet at the Metropolitan this past season, will open soon at Chicago's smartest summer night club—the Villa Venice.

●

MARJORIE BELCHER AND LOUIS HIGHTOWER are appearing with the Civic Light Opera Festival, dancing the Moment Musical in *Blossom Time* and a ballet sequence in *The New Moon.*

●

MICHIO ITO was in charge of the Indian Ceremonial Dance sequences which Paramount took at Arrowhead Lake for their production of *Spawn of the North.*

●

VIVIEN FAY, well known ballerina, appeared with the Los Angeles Light Opera Company at the Philharmonic during the week of June 6 in their production of *Roberta.* The musical was held over for a second week.

●

LESTER HORTON directed the ballets for the Federal Music Project production of the opera *Aida* in Los Angeles recently.

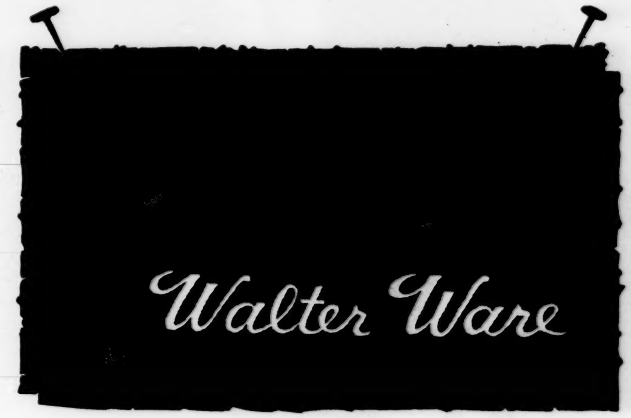
●

SERGE OUKRAINSKY created the choreography for a tremendous production of *Aida,* which was presented in the Pasadena Rose Bowl, June 25.

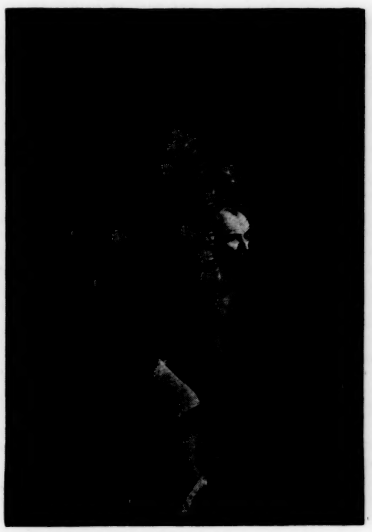
●

JOHNNY MATTISON REPORTS: Edna Sedgwick has signed with Universal Pictures to make a number of flickers with Buster Crabbe. . . . Johnny Rice has been signed by Miss Roxanne, Radio City, to act as personal representative. . . . Danny Dailey of *Babes in Arms* has recently returned to New York after a successful season in the south. . . . Hutchins and Lennox, formerly of Bob Crosby's band, have just completed three new routines. . . . Paul Richards, dancing sensation of Holyoke, Mass., has signed to appear on three broadcasts. . . . Natalie Wynn is

(*Continued on page* 40)



MICHAIL BARTENIEFF *and* IRMA DOOM *in the dance Shades of Dream*



A DANCER'S DIARY

by DORINA TEMPLETON

With Illustrations

by MILDRED KOERBER

Dear Diary:

We all moved in a taxi to our mansion on Fifth Avenue. I thought the taxi man's eyes would pop out when he saw all our cardboard boxes and suitcases, and again when he drove up to the white house. He even turned around and gave us a puzzled look, as if he didn't dare to take us into the place.

When I'd finished putting all my things in drawers and had a chance to sit on the window seat, I just looked and looked at my clean little room and felt happy and contented, almost as if I'd found home at last. It will be nice to come back to this room after we've rehearsed all day.

Today I told Tony all about how we'd moved. So I'm going to bring him up to see our rooms. But right now I'm not thinking of rooms at all, I'm thinking only of ballet, because the next time we see Lochinov it will be for dress rehearsal. Just the thought of being on that stage gives me a thrill. I'm so sleepy tonight after rehearsing all day I'm going to leave a space and write some more tomorrow night.

Well, Diary. I never thought I would have stage fright, of all things, but I did, at dress rehearsal today. I don't think anyone but Tony saw it, but even at that I'm ashamed of myself.

All of us were quivering with excitement when we came to the studio because our costumes were going to be fitted and we were going to dance in them at rehearsal.

All the girls were assigned to one dressing room. There were long mirrors along the walls with drawers beneath and a chair for each member of the ballet. I felt so important and artistic and theatrical, with my name on a piece of paper on the back of my chair.

Two or three rather oldish stout women came and draped our costumes on us and pinned and tucked. It seems the costumes were from *Prince Igor* that had been given a year ago and only needed adjustments.

"How will you ever get all these done?" asked Betty.

"Dearie, we've about ten women at the machines in there. They'll be done in no time." One of the women answered her, and she was right.

By the time we'd moved our coats and clothes from the upstairs studio my costume was ready to put on. It hung on the hook behind my chair looking rather filmy and light. I couldn't wait to hook it over my leotard. It was a grayish white that melted into a pink and there was a rose colored veil hanging beside it.

Lochinov had showed us how to use the veils so Betty and I ran out into the hall and began to practice. We were fluttering around and talking a mile a minute when Lochinov came up the stairs and stood beside us. We all stopped fooling and you could almost hear our heart beats, we were so excited.

"Now," he began. "Everything is ready for you. The scene is laid complete. Be careful to duck your heads when the boys carry you into the tents and be sure the flap of the tent falls behind you.

"Watch the spacing I have taught you upstairs. That spacing is correct and if you get out of it in the wild dancing you will be severely hurt.

"The boys will carry bows, so be careful of your eyes as they are not accustomed to handling them.

"When either the Chieftain, or the Chieftain's favorite or the four Warrior Youths dance, stay in your spacing and be sure to give them room. They know their parts, you know yours, so there is no need of blocking or mixing.

"Are there any questions?"

"What is our cue to go on?" asked one of the girls in a scared voice.

"Ah yes, one person in my class who has not been listening. I told you your entrance would be after eight bars of a very mournful chant. You cannot fail to know. I will be in the wings to help you.

"Now, are you ready? Follow me and no noise, I beg of you."

As we filed by Lochinov I could see his black eyes passing over every detail of our costumes.

Then we all passed through the magic door onto the huge stage. It was very dark and dim with men in shirt sleeves standing about, and others pacing up and down in costume. I didn't dare whisper to Tony who had crept up beside me out of nowhere. But he pressed my hand.

We filed into the wings and Lochinov stood in front of us watching the stage hands set the last piece.

"All right, soldiers, take your places on the floor now. Just as you rehearsed at the studio. You will find everything here just the same." And Tony and the other boys rushed out.

Tony looked very handsome in his costume. It had a red and ochre tunic with striped trousers. He carried a funny little bow. I shivered with eagerness. I could just see the curtain rising. Through the wings I watched the warriors rising and greeting each other. Then came the chanting. It was mournful and sweet and it sent prickles up and down my spine.

"All right. Get your two lines. Ready Go." Lochinov's voice was sharp with excitement. "Remember your positions and nothing should confuse you."

I raised my pink veil and slipped into line. We moved forward slowly and rhythmically. The stage was set like a camp early at dawn. There were dome shaped tents spaced around and dying campfire gleams at a distance. The hills in the background were violet colored and beautiful and misty.

Our group of girls came in with the pink veils held above our heads. We walked slowly forward and then fell on one knee. Another group of girls came after us. Then we swayed with our bodies and rose to our feet.

The music was so rich and full coming from the orchestra that it seemed to pick your feet right off the floor and leave your body free to express what it would.

Then we moved forward again and formed two circles. We had only once before seen the Chieftain's Daughter dance. And she sprang into our circle with an ease and grace that made me breathless. She had long yellow hair too and she wore it loose all around her shoulders. I almost missed steps watching her.

The Chieftain entered and danced. Then I made the mistake of looking out into the audience. There, at irregular intervals, were strange looking pale spots that turned out to be faces. Who was out there? Was Lochinov still in the wings? What if I forgot a step and threw the others out of line? This was all going through my mind as we rose to move forward and wave our veils before the warriors.

It suddenly seemed as if I was all alone on the stage and no one at all was near me and I shook so hard I could hardly hold my arms outstretched towards Tony.

Tony gave me a half-scared look as he rose and began to stamp his feet.

"For heaven's sake catch on to yourself, you're in the front row and it shows," he stage-whispered out of the corner of his mouth as he came around me.

I could hardly nod. My head felt frozen on my neck. By the time Tony got to me to lift me on his shoulders and carry me into the tent I couldn't even get strength enough to jump up. I could feel him grunt as he heaved me and my head went bang against the tent flap.

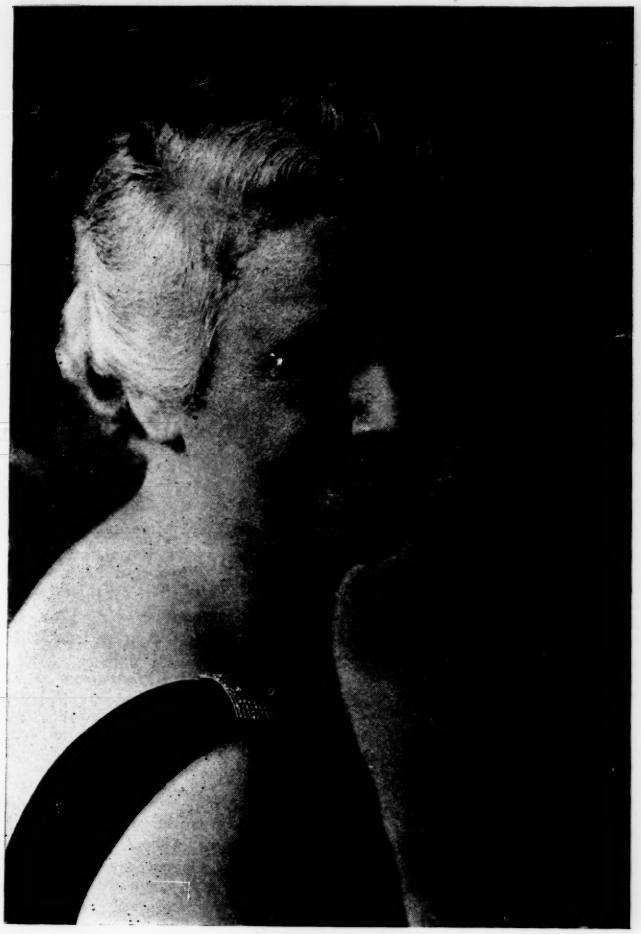
"My gosh, Dorina," he whispered. "Snap out of it."

"I—I don't know what ails me." I gasped in the shelter of the tent and sat on the floor. Then Tony began to laugh.

"You've got stage fright, you loon," he grinned and that laugh made me so humiliated I thought I would die.

"Gotta go now. You come right after me. Remember now," and he was gone. I felt

(*Continued on page* 40)



A Message from Mrs. Montie Beach

As President of the national organization, The Dancing Masters of America, I extend greetings and a cordial invitation to the entire dancing profession to join with us in New Orleans, July 18 to August 6 inclusive on the occasion of our annual Normal School and 55th Convention.

A splendid faculty has been engaged and there will be entertainment of the most unusual and highest type such as has never before been provided. Our headquarters will be the beautiful Hotel Roosevelt.

Come to New Orleans, one of the three most outstanding cities in America, where a cordiality of welcome most sincere and hospitality reigns and awaits you.

Sincerely,

MONTIE BEACH,
President.

BULLETIN of the

DANCING MASTERS of AMERICA, Inc. and Its Affiliated Clubs

by WALTER U. SOBY

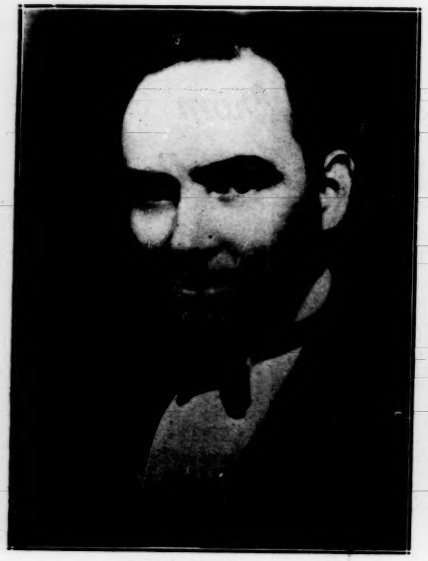
AS the August issue of THE AMERICAN DANCER goes to press, the annual activities of the Dancing Masters of America, Inc., will be taking place. They include the 20th Annual two week Normal School followed by the 55th Annual Convention. These events will take place in New Orleans with headquarters at the Roosevelt Hotel. This is the first Convention that has ever been held in the extreme south. Southern teachers have promised complete support of the D. M. of A. activities and many from the North are planning to attend.

Several last minute meetings of the Affiliated Clubs have been held for the purpose of appointing delegates for the 1938 Convention. Those already appointed are as follows: Florida Club No. 2, C. L. Ebsen, Mrs. Grace A. Thomas, Alternate; South Texas No. 3, Leona Mellen; Michigan No. 4, Edwin J. Hanf; Northeastern N. Y. State No. 5, Joseph Buechler; La. Assn. No. 6, Lea Brandin; Boston Club No. 7, Doris Tower; Rhode Island No. 9, John Dugan; Texas Assn. No. 11, Frances B. Bleeker; Wisconsin No. 12, Leo T. Kehl; Carolina Club No. 14, Gerald Cummins; North Carolina No. 15, Jacqueline Dorminy; Cleveland, Ohio, No. 16, LaRue C. Hope; Alternate W. D. Lynch; Conn. Club No. 18, J. Larry Simond; Heart of America No. 19, Robert E. Lewis, Jr.; St. Louis Club No. 21, Marion Ford; Georgia No. 22, Bert Bertram; Tenn., Miss., Ark., No. 23, Gladys Reeves. Clubs not mentioned have not as yet appointed delegates.

Club No. 17 Holds Final Meeting of Season

The Dancing Teachers' Club of Maryland, Virginia and Washington, D. C., held its final meeting of the year on Sunday, June 19. The Club met at the studios of Leroy H. Thayer in Washington and enjoyed a record attendance.

Before the meeting a very delightful and entertaining program was presented. The Misses Julia Cunningham, Ivy Randall, Marion Durbrow Venable, and Bernice Carrico, of Washington, and Mrs. Ella Banks, of Baltimore, offered outstanding numbers from their recitals which were most enthusiastically received by the Club members. Those who participated were Mary Jane Owen, Eleanor Johnson, Gloria Grisso, Judy Ruth Thompson, Opal Petrey, Betty Breen, Doris Young, Vera Stuart, Patsy Power and Mary Elizabeth Orr, pupils of Julia Cunningham; Ethel Hoffman, Ova Rae Asher and Felicia Miller of the Ivy Randall Studio; Evelyn Foster, Bebe Allan and Doris Call, pupils of Marion Venable; Anne Hollingsworth and Doris Dailey of Bernice Carrico's school;



LeRoy H. Thayer
Washington, D. C.
First Vice-President

Joshua T. Cockey
Baltimore, Md.
Second Vice-President

Jack Bowman
Pittsburgh, Pa.
Third Vice-President

and Ruth Bartholomee, Russell Allen, Dorothy Banks and Francis Bowers, pupils of Mrs. Ella Banks.

Mr. and Mrs. Thayer entertained the Club members after the meeting with supper at the Iron Gate Inn, a quaint tea room, formerly used as stables for General Miles.

California Assn. Teachers of Dancing No. 13

Club No. 13, Calif. Assn. Teachers of Dancing, will hold their 1938 Convention at the St. Francis Hotel, San Francisco, Sept. 3, 4 and 5. A wonderful program is being arranged and an outstanding faculty has been chosen, including persons whose names have appeared on faculties of Chicago Assn. and D. M. A. Conventions.

Mr. Paul will teach acrobatics, Miss Mary Grace Mohn will teach Ballet and Spanish, Mr. Ray Leslie, Tap, and Mrs. Leslie, beginner's tap, ballet and character, giving special attention to children's work. Mrs. Agnes Williams, Publicity Chairman.

South Texas Association of Dancing Teachers No. 3

The South Texas Assn. of Dancing Teachers met Sunday, June 26, at the studio of Mrs. Emmemae Horne, of Houston. An attendance prize was awarded according to Isabel McKenna, Corresponding Secretary.

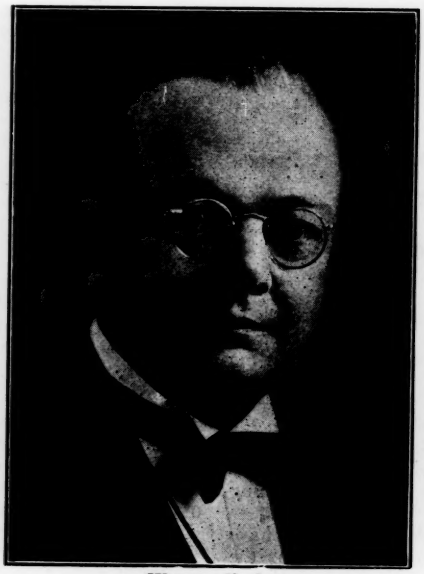
Mrs. Wyman's Celebration

From reports the 50th annual celebration and closing recital given by Mrs. Lilla Viles Wyman at the Shubert Theatre, Boston, May 26, was a huge success. The D. M. of A. presented her with a huge basket of flowers and a telegram of congratulations. Mrs. Wyman received many telegrams from all parts of the country as well as from abroad.

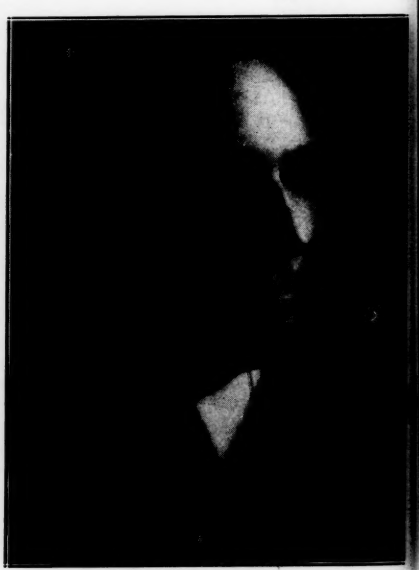
Going Abroad

Miss G. Virginia Gollatz is on her way to Europe where she will spend the summer in

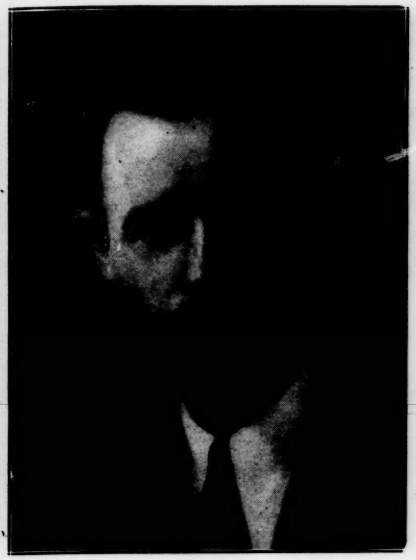
Miss Julia Harper
Richmond, Va.
Fourth Vice-President



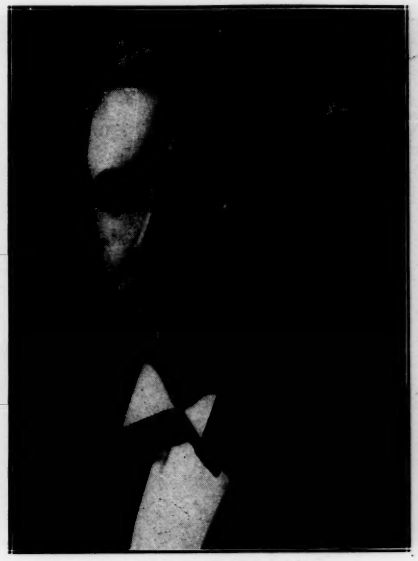
Walter U. Soby
Hartford, Conn.
Secretary-Treasurer



Ernest E. Ryan
Los Angeles, Calif.
Director-at-Large
Term Expires 1942



JACK FROST
Detroit, Mich.
Director-at-Large
Term Expires 1941



DANIEL C. QUILTY
Bridgeport, Conn.
Director-at-Large
Term Expires 1940

FENTON T. BOTT
Dayton, Ohio
Director-at-Large
Term Expires 1939

Ireland, Scotland, Norway and Sweden. She will spend three weeks in London, returning on the Queen Mary in August. She plans to visit Dorothy Cropper at Belfast.

Death of Member

Mr. E. Carey, honorary member of the Conn. Club No. 18, who has been ill for several years passed away at his home at Derby, Conn., May 30.

Away from Home

Frances A. Middleton of Forth Leavenworth, Kansas, is now in Zamboanga, Philippine Islands. She states she is getting some marvelous material, studying the native dances. She is taking colored films and buying costumes.

New Orleans

Peter Villere has been sending the Secretary souvenir postals of various restaurants in New Orleans, describing thereon several unique menus, traditional to the famous city.

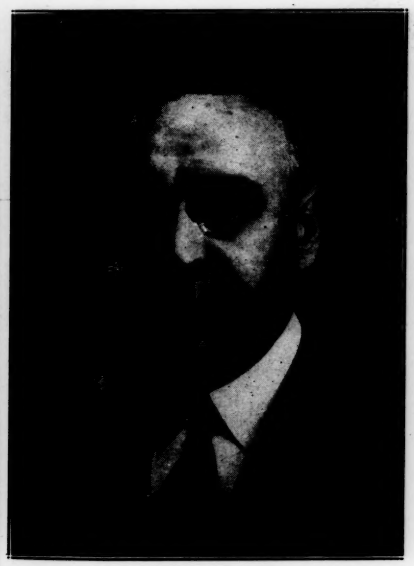
Providence, R. I.

J. Larry Simonds of Providence, Delegate Director for the Conn. Club, is traveling to New Orleans by trailer. He left Providence July 24 and expects to return to Providence the middle of August. He presented his annual revue June 17 at the Plantation Auditorium, Providence.

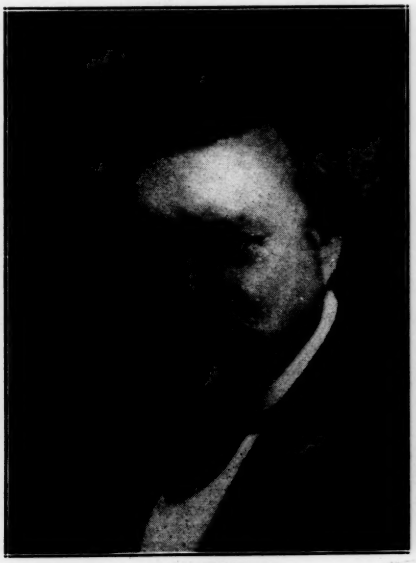
Recital Programs

The Secretary has received several recital programs and newspaper clippings. From the appearance of the programs and the excellent "write-ups" there must have been some wonderful performances given this year all over the country. Special mention is made over and over again of the "elaborate costumes" which proves that each year dance teachers are endeavoring to improve or outdo their previous recitals. Programs have been re-

(Continued on page 29)

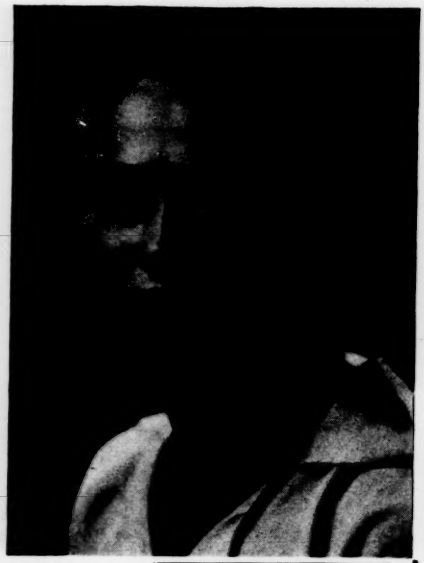


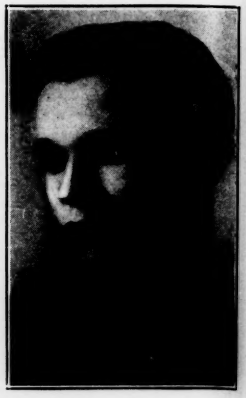
ROSS D. ACKERMAN
New York City
Director-at-Large
Term Expires 1938

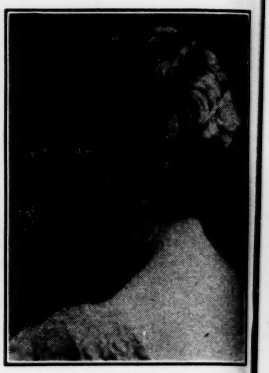
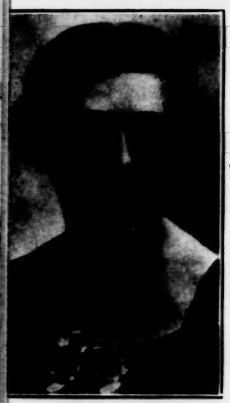


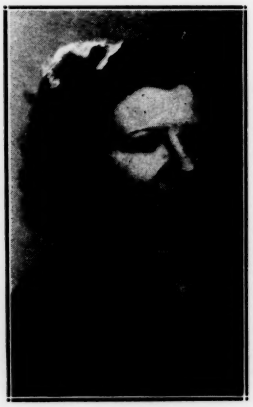
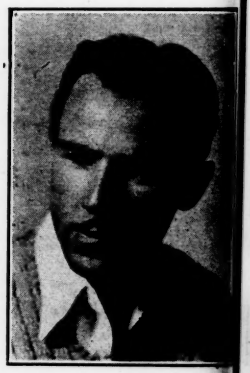
FRED W. KEHL
Madison, Wis.
Principal of the Normal School
Also D. M. of A. Director

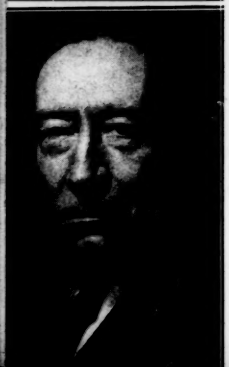
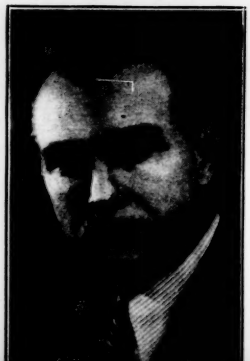
MISS VIDA GODWIN
Galveston, Texas
Dean of Women





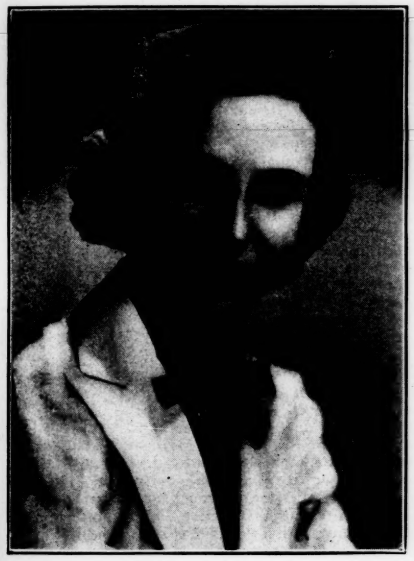



1938 NORMAL SCHOOL FACULTY

Left to right: IVAN TARASOFF, *N. Y. ballet master;* MRS. MARGIT TARASOFF, *N. Y. ballet mistress;* PAUL MATHIS, *N. Y., and his assistant,* WM. BULL, *modern;* EDNA LUCILE BAUM, *Chicago, children's dances;* JACK DAYTON, *N. Y., advanced tap;* GRACE BOWMAN JENKINS, *Chicago, acrobatic and adagio;* LEO T. KEHL, *Madison, Wis., beginners tap;* JUDITH SPROULE, *Beaumont, Texas, recital ideas and dances;* FRAN SCANLAN, *Chicago, advanced tap*

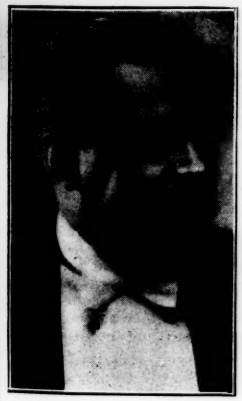
COMMITTEES

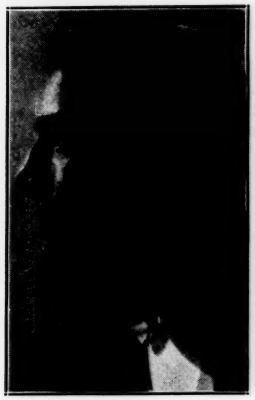
MISS ELMER WHEATLY, *Waco, Texas and* LOUISE N. WILLIAMS, *Raleigh, N. C., Normal School Directors;* GERTRUDE CARROLL, *convention pianist;* PETER VILLERE, *New Orleans, Convention General Chairman;* OSCAR DURYEA, *New York, Master of Ceremonies, and* BERT BERTRAM, *Augusta, Ga., Assistant Floor Marshal*



1938 CONVENTION FACULTY

MRS. CHRISTINE MACANANNY, *Melrose Highlands, Mass., ballroom;* BILL PILLICH, *New York, advanced tap;* BERENICE HOLMES, *Chicago, ballet mistress;* FRANCES COLE, *New York, novelty children's dances;* WILLIAM POWERS, *New York, musical comedy;* LOUIS STOCKMAN, *Indianapolis, ballroom;* MYRTLE PETTINGALE, *Cleveland, ballroom;* DONALD SAWYER, *New York, ballroom,* ALBERTO GALO, *New York, exhibition ballroom*





Code of Terpsichore

by CARLO BLASIS

World's supreme authority upon the Ballet.

With Notes *by* ALFONSO JOSEPHS SHEAFE

First installment appeared in the Nov. 1936 AMERICAN DANCER

(Continued from last month)

Those laws and maxims which ought to guide the composer of ballets, are no other than those which have been laid down by the greatest critics on the drama. I have, therefore, labored to make extracts from whatever work has treated on the subject; and afterwards to deliver them to my readers in a clear and condensed shape, in order that they may be enabled more easily to perceive my object.

Divesting the arguments and observations contained in certain authors of their obscurity and tedious verbosity, which so often confuse and repulse the inquiries of those who would otherwise have studied them, I have endeavored to render them useful and advantageous to the professor of dancing; being well convinced that truth, clearness, and precision are qualities required in delivering precepts.

The following subject has never yet been treated on, namely:—the application of dramatic principles in the composition of ballets. The enterprise is not an easy one, in order to succeed in it, however, I have spared neither time nor labor; making an infinity of notes, and searching through a multitude of authors. This part, therefore, will treat of the object of the ballet, its peculiarities, and the method in which it should be composed. An attempt will be made also, to point out what kind of dramatic subjects are suitable to it; with the means necessary to be employed in order to insure success in the pantomimic department, and by what method the ballet may be raised to an equality with tragedy and comedy.

Thus, in the end, it may attain the same object as the speaking drama, though by a different route. I have also shown that a more liberal application of theatrical scenery and decoration should be accorded to the ballet; calling in the aid of those arts to which it bears a striking analogy. Each art, indeed, is united to the other, and all concur in mutual embellishment.

CHAPTER 1

ON THE EXPOSITION, OR INTRODUCTION

"Qualunque oggetto si vegga
nelle belle Arti, si ha da
conoscer subito che cosa
fa, chi e, che significa,
che vuole, che ci dice di
bello e d'importante."
(Milizia.)

Every dramatic action represented upon the stage, ought to consist of three divisions, namely, the exposition, the plot (noeud), and the catastrophe (denouement). If any one of these parts be defective or ill-contrived, the action loses its interest, in proportion to its imperfect state; if, on the contrary, there exists a harmony in the parts, arising from a certain uniformity of arrangement, the dramatic action is perfect and complete; the effect that will be thus produced, aided by the illusion of theatrical embellishment, must secure success to the author.

The unities also, as we shall shortly see, must contribute in some measure to the perfection of the work; and the composer should be exact to a certain degree in observing them, not attempting to introduce anything without a sanction from them. We must, however, remark, that a ballet does not always oblige the writer to a strict observance of unities.

The *exposition* unfolds to us the subject upon which the author writes, and the nature of the action about to take place, and may be termed also the *introduction*. A good author should know how to awaken interest in this first part, and to keep it up by inspiring a desire of seeing the final consequence.

This exposition, however, must be clear and concise, for here it is that many authors fail. In this division we expect a description of characters and manners, with the peculiar qualities of the persons about to appear upon the scene. Those who are to take an active part in the piece should be advantageously introduced to our notice, without, however, concealing from us their failings, when the latter are essentially necessary to the conduct of the subject. "Let your heroes be great but not faultless." says Aristotle; from which precept we may learn that nothing should be exaggerated, but rather probable and natural.

During the action every character should be sustained in a tone consistent with its beginning. The action itself, even from its commencement, should advance in such a manner as gradually to increase interest; an effect which requires some ability to produce; every effort, therefore, must be employed to raise emotion and pleasure; this, indeed, is the object at which true talent ever aims.

The exposition may be made either suddenly or gradually, according as the peculiarity of the subject may require. Sometimes, the veil which conceals from the spectator the actual state of things, may be instantaneously lifted; at others, it must be slowly raised, during the course of succeeding scenes.

"When a subject is celebrated, and, consequently well known, its exposition is both brief and easy; thus, on hearing the names of Iphigenia, Oedipus, Dido, Caesar, or Brutus, not only are their characters immediately called to mind, but the peculiar events in which they have borne a part. To explain, in such a case, requires not many lines. But when a subject

FIGURE 76

FIGURE 75

is not generally known, it should be both clear and striking of itself, and the characters marked by such strong traits of distinction as to make an impression on the mind at their first appearance.'

(*Marmontel.*)

An exposition extended to too great a length, fatigues the audience and causes inattention. Do not promise too much at the opening, as it always raises a proportionate expectation.

CHAPTER 2.

ON THE PLOT. (NOEUD.)

"Que tout soit lie'dans l'action principale, et que tout marche vers le meme but."

(*Anon.*)

The poet or composer having informed the audience of the nature of the subject, he must raise interest, and, as it were, take the audience with him by the emotion created by the incidents. A welcomed contrived episode, though proceeding from the action, crosses and embarasses it and interrupts its progress, yet, at the same time, its unexpected events excite curiosity, and agitate the mind; all these, aided by characters vigorously drawn, inspire an ardent desire to know what will be the end of so singular a history, without, however, being able to divine the catastrophe. Such is the state of things when the plot is well constructed and well sustained.

Episode produces good effect and adds to the pleasure of the piece by giving the imagination a kind of repose, or by diverting the attention from the principal personages. It must not, however, be too much prolonged, or it will injure the first action, and diminish the dramatic illusion which has been raised at the beginning.

NOTE. "Episode" is a poetical term, signifying an action of a different nature from the principal action, but connected with it. An episode should be skilfully treated, and its connection should be made with every appearance of probability. It must not divert the attention of either the spectator or the reader; it should, therefore, not continue too long a time, but should be proportioned to the nature of the subject. After having made a well contrived progress, and produced its effect, it should disappear.

Poets have employed episodes with great propriety, to acquaint their readers with those events that have preceded the action of the poem; showing how the hero arrived in that position in which he appears at the beginning of the piece. This artifice is used by the greatest poets, in order that unity of action may be preserved, and that whatever is requisite to be known may not be left in uncertainty and obscurity.

(*Continued on page* 29)

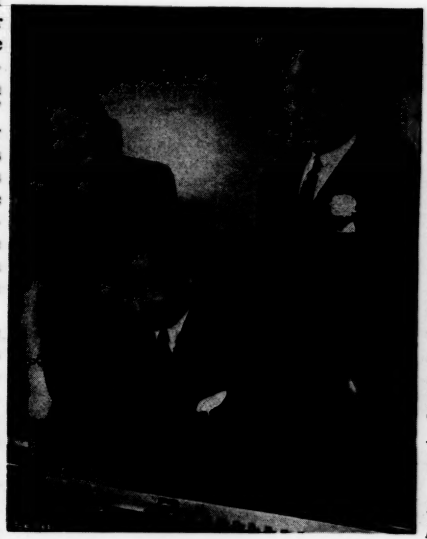
The Ballroom Observer

by Thomas E. Parson

Hollywood to the Rescue . . .

HOPES for something new in ballroom dancing for the coming season were at an extremely low ebb when out of Hollywood came the good news. The Astair-Rogers combination will again take to the celluloid in another of their inimitable portrayals of what the dancers of the country, yes, the world, will greet with outstretched arms and itching feet. The dance studios of the land are once more to be flooded with aspirants, young and old, filled with a desire to emulate the terpsichoreal feats of the *King and Queen of the Dance.*

The above may sound vaguely familiar, and little wonder. Based on past occurrences, it is nearly exactly the language to be looked for in the advance publicity telling of R-K-O's forthcoming *Carefree,* in which Fred and Ginger are to cavort to the delight of their host of followers; that is, insofar as one particular dance number in the picture is concerned, for it is inconceivable that at least one new ballroom dance destined to "sweep the country" will not be introduced. On the other hand, the boys and girls whose duty it is to put together the phrases and sentences intended to steer us all straight to the box-office may have come to the conclusion shared by so many concerning the possibilities of a "trend" being set by a motion picture dance which will catch and hold the public fancy.



There is no denying the fact that the resultant effect of Fred and Ginger's efforts has been of inestimable value in creating and stimulating interest in dancing of all types; for that each and every dance teacher in the country can and should be grateful. And it may seem, especially to those responsible, that nothing more should be expected of them. There remains the undeniable fact, however, that many feel entirely different about the whole matter. The title of *King and Queen of the Dance* is a lofty one, and carries with it a certain moral responsibility which has not been assumed in fact. There is an angle more important by far than merely supplying the motion picture theatre-goer with the thrills which accompany this pair's execution of the spectacular and sometimes fantastic gyrations conjured in the minds of those whose only thought, at this time, seems to lean toward glamor. But in order to fulfill thoroughly the duties of the Crown, they must, in the very near future, heed the demands of the thousands who look to them for leadership. In plain and simple words —*they must become the stylists of ballroom dancing!*

If America's favorite dancers were incapable of creating that which their adherents so eagerly want and expect of them, if they were, so to speak, just another pair of sensational hoofers, then the whole matter could be dropped and soon forgotten. Lack of capability, however, is not one of their faults. At least one of the team would, if given the opportunity, be willing to forego the sensational and spectacular in at least one number in this forthcoming picture for the sake of a minute or two of real ballroom dancing. Miss Rogers' viewpoint was clearly expressed in her letter to this department three years ago, when she said:

". . . we are in need of more new and typically American dances, and I hope that some day I may have a part in bringing something on this order to the public. . . ."

Miss Rogers has also expressed herself as ". . . unworthy of being compared with Irene Castle because it is doubtful if I shall ever occupy anything like as lofty a position as she. . . ." The public—Miss Rogers' public—should be given the opportunity to decide that point!

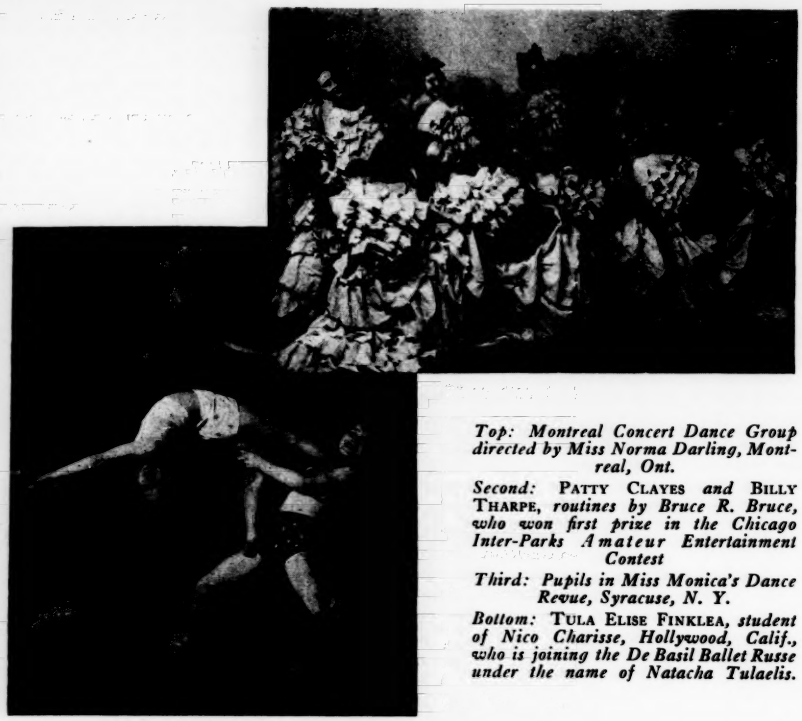
The success achieved in their very first picture is ample proof that Fred and Ginger are thoroughly capable of setting a style in ballroom dancing, and the reason why the *Carioca* was not followed with another dance with ballroom possibilities still remains a mystery. True, the *Continental* and the *Piccolino* were intended as such, but even R-K-O knows by this time that, from a ballroom point of view, these types cannot be emulated by the average dancer. And if they have any doubts whatever as to the sincerity of this observer's attitude, or if they feel that we are barking up the wrong tree, then let them take steps to disprove this contention by resorting to Hollywood's own method of testing a public attitude. Let them conduct a nation-wide poll! This department will, if found to be wrong, forever keep its peace. But until then . . . ! ! !

Until Then — There Still Remains Broadway . . .

There was a time when, in order to be in absolute style, ballroom dancers were eager to learn and dance the "latest steps from Broadway," and there is no indication that times have changed to any great extent. Now, Broadway's latest usually ranges from the sublime to the ridiculous, and vice versa. And if Broadway failed to supply the demand for the change of pace felt necessary from both the artistic and commercial points of view, one could always ride up to Harlem for a nickel.

If variety is of any value to those who intend coming to New York this summer Broadway's *Roseland* and *Arcadia* ballrooms are worth a visit or two. Not a few Harvest Moon hopefuls will be found in training in these rhythm and swing emporiums, and when those *Shag* enthusiasts cut loose at Roseland—well, the next best place is Harlem's Savoy Ballroom, birthplace of the *Lindy, Truckin', Susi-Q, Savoy,* etc.

Studen

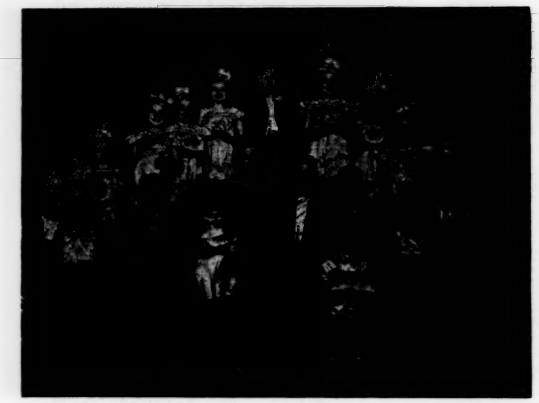


Top: Montreal Concert Dance Group directed by Miss Norma Darling, Montreal, Ont.

Second: PATTY CLAYES *and* BILLY THARPE, *routines by Bruce R. Bruce, who won first prize in the Chicago Inter-Parks Amateur Entertainment Contest*

Third: Pupils in Miss Monica's Dance Revue, Syracuse, N. Y.

Bottom: TULA ELISE FINKLEA, *student of Nico Charisse, Hollywood, Calif., who is joining the De Basil Ballet Russe under the name of Natacha Tulaelis.*



● NEW YORK, N. Y.—Fred Freddin, noted acrobatic teacher, reports that acrobatics is now taught in leading colleges and universities as a method of physical development and foundation for other sports. Football squads, etc., are given special training of this sort.

Mr. Freddin has found that learning acrobatics does not depend on any particular gift or talent; the average person can soon manage the fundamental skills required. Above all, his experience has taught him that for the dancer acrobatics is of great value, not only for grace and agility, but also because it helps to create the spectacular effect desired by performers. Mr. Freddin's own teaching stresses perfect technique, rather than merely strenuous physical effort, and thus achieves a great degree of success with both professionals and laymen.

●

The two summer courses conducted by Paul Mathis and William Bull have consisted of material gathered by the two teachers during their recent European tour. The East Indian work was given them by the teacher of Simkie, Shan-Kar's partner, in addition to their own research in the dance. Mr. Mathis and Mr. Bull will teach during the last week of the Normal Course and Convention Week for the D. M. A. in New Orleans.

●

Albert Butler finds increasing interest in non-exhibitionistic demonstration dancing which may be learned by ballroom dancers. Recent appearances with his partner, Josephine Butler, include the American Woman's Association, the St. Regis and Seminole Club in Forest Hills. At the conclusion of Mr. Butler's first normal course this summer, a party was held at the Havana-Madrid Club for those who had taken the course.

●

Leon Fokine, nephew of Michel Fokine, has just opened his own studio and expects his mother, Alexandra Fedorova, formerly of the Russian Imperial Ballet, to arrive in New York during July.

●

Lou Wills, acrobatic teacher, has just moved into new and larger quarters in the same building. Al Leonard will be associated with Mr. Wills as tap teacher.

●

Cliff Ferre, pupil and assistant to Jack Dayton, has been engaged as Master of Ceremonies at James (*Tobacco Road*) Barton's new Cantina on Long Island.

●

Irene V. Mayo presented her pupils in a dance recital at the Heckscher Theatre, June 14, for the benefit of the scholarship fund.

●

Mary O'Moore presented her students in *Calling All Stars,* June 10 in Forest Hills, L. I. Charles Collins and Dorothy Stone rehearsed at Miss O'Moore's studio recently and she said it was "grand" after the strain of the recital to sit back and watch someone else work.

●

The Lindsay and Mason School of Flushing, L. I., gave their 7th annual recital at St. Michael's Hall, June 19.

●

Dorothy E. Kaiser completed her 13th season with a recital during the first week in June at the Brooklyn Academy of Music. 65 dancers participated, accompanied by a 14-piece orchestra.

●

Irene Shay Ergotti's recital and dance was held at St. Joan of Arc's Auditorium in Jackson Heights, L. I., May 27.

● SYRACUSE, N. Y.—Norma Allewelt gave two recitals this year in Hazard Hall, presenting a baby fashion revue as a novelty. A dramatic number was added to the program with considerable interest and success.

● PELHAM, N. Y.—Amy Ackerman presented her dancers in two programs recently, June 3 in Pleasantville and June 10 in Pelham. Antoinette Hemmenway, ballet pupil of Miss Ackerman, chose six issues of THE AMERICAN DANCER as a prize for the second largest number of ballet credits for the season.

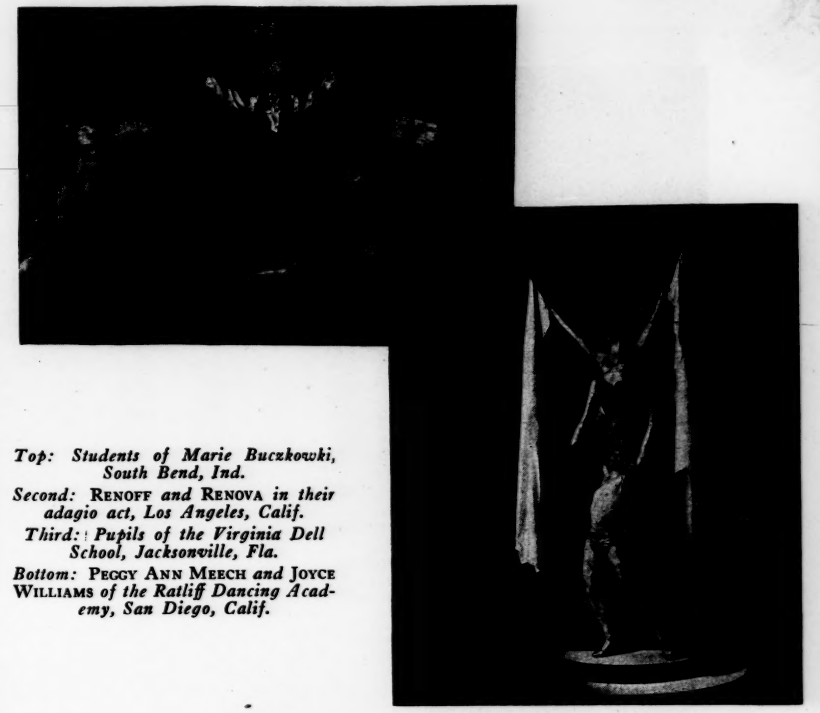
● NEWARK, N. J.—The Lippel School held its 44th Annual Dance Recital at the Shubert Theatre, June 12. Special lighting and scenic effects were obtained to make this revue outstanding.

● CONCORD, N. H.—The Abbie Tilsley Dancers performed for the Constitution Sesquicentennial Concert at Audjtorium Theatre, June 20. Miss Tilsley's group also provided entertainment for a lawn party sponsored by the Woman's Carter for Senator Club at the home of Major and Mrs. Eliot A. Carter, June 9.

● UNION CITY, N. J.—Virginia M. Wheeler presented *Hi-Ho-Everybody,* a spectacular song and dance revue, at the Doric Temple, June 18.

● BOSTON, Mass.—The Golden Jubilee program given by pupils of Mrs. Lilla Viles Wyman was celebrated by telegrams and floral tributes which came to the theatre all

and Studio



Top: Students of Marie Buczkowki, South Bend, Ind.
Second: RENOFF *and* RENOVA *in their adagio act, Los Angeles, Calif.*
Third: Pupils of the Virginia Dell School, Jacksonville, Fla.
Bottom: PEGGY ANN MEECH *and* JOYCE WILLIAMS *of the Ratliff Dancing Academy, San Diego, Calif.*

evening. Friends, associates and former pupils of Mrs. Wyman all joined in congratulations on her 50th year of dance teaching.

● TAUNTON, Mass.—Joann Brady, pupil of Mildred E. Smith, was chosen during the recent Shirley Temple Contest to be auditioned by talent scouts shortly.

● WALTHAM, Mass.—Helen M. Whitten and her pupils presented original dance creations in their recital, May 26. During July and August, Mrs. Whitten is teaching for the ninth year at Teela-Wooket Camps, Roxbury, Vt.

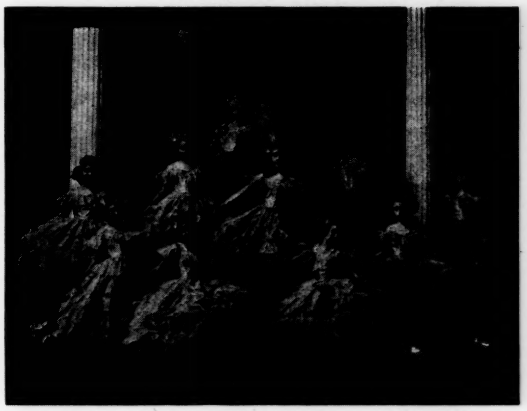
● WASHINGTON, D. C.—Lisa Gardiner has completed her season here and left for her summer home in New Hampshire, taking a group of dancers for summer concerts and rehearsal for the coming performance of the Washington National Ballet, Inc., of which Miss Gardiner is director.

● NEWPORT NEWS, Va.—The Henkel-Humphries dancers were presented in recital at the High School Auditorium, May 27, sponsored by St. Agatha's Guild of St. Paul's Episcopal Church.

● HIGH POINT, N. C.—The pupils of Mrs. W. E. Davis presented their annual recital at Senior High School Auditorium, June 10.

● ASHEVILLE, N. C.—Mary Solari, professional pupil of Virginia Earle and member of the Asheville Civic Ballet, danced the part of Rhodora in the 11th Annual Rhododendron Pageant, June 15. This is the third successive year that Miss Solari has taken the leading part in the Rhododendron Pageant. The Asheville Civic Ballet, organized in 1934 under the direction of Virginia Earle, now has a membership of fifteen dancers who have appeared in four Rhododendron Pageants and have performed as guest artists with the North Carolina Symphony Orchestra. They will present a concert program in Asheville, July 15, and later in other Southern towns.

● JACKSONVILLE, Fla.—The Virginia Dell School presented their 3rd annual revue under the auspices of the Shrine. The show was the climax of a very successful season.



●

Estella Shave, pupil of Thelma Johnston Baggs, was solo dancer in *Tales from Vienna Woods* for the studio's concert at the Woman's Club, June 4.

● WASHINGTON C. H., Ohio—Emerson Ludwick, who heads studios here and in Chillicothe, presented his largest revue in 10 years, June 9 and 10, at Washington High School Auditorium. Della Lindsey and Dickie Bellar, professional pupils of Mr. Ludwick, have been appearing with the Renfro Valley Barn Dance in Music Hall, Cincinnati.

● YOUNGSTOWN, Ohio—Fred Kotheimer presented his *Annual Varieties of* 1938 at Stambaugh Auditorium, June 24, with 300 pupils taking part.

● DAYTON, Ohio—An experimental group for young dancers has recently been organized by seven dancers with Josephine Schwarz as director, for the purpose of fostering greater interest in the dance.

● CLEVELAND, Ohio—Carol Verne presented her 5th Spring Recital at Shaw High School, May 20, with students from 2½ to 24 years of age participating.

● ESCANABA, Mich.—Helen Cloutier gave a dance revue at William Oliver Memorial Auditorium recently, with an audience of people from over the entire peninsula. They were booked to appear at the new Band Shell, July 4.

● BEAUMONT, Tex.—The Sproule School presented its 27th annual recital before 2400 people in the city auditorium, June 15 and 16. Jane Lugenbuhl, member of the Radio City Music Hall ballet corps, appeared as soloist in several numbers which were received enthusiastically. Local newspapers reported the event as "a grand success." The *Beaumont Journal* spoke of the "sheer technical brilliance" and "master showmanship" of the program; and the *Beaumont Enterprise* called the evening "a scintillating display of talents terpsichorean."

● WACO, Tex.—Elmer Wheatly's *Varieties of* 1938 brought crowds to Waco High School Auditorium, May 17, for a three-act pageant of song and dance. Miss Wheatly herself took part in the performance and drew praise from *The Waco Record* as "an artist, individual and finished." More than 100 students participated in the revue which had a decided Broadway flavor.

● DALLAS, Tex.—Alexander Kotchetovsky of Houston was the guest of Sam Bernard recently at a dinner party in the Baker Hotel. Mr. Kotchetovsky arranged for several ballets to be presented with a symphony orchestra in Houston soon.

●

Virginia Self presented *Varieties of* 1938 at McFarlin Auditorium, June 10, as her 9th annual revue. Miss Self announced a six week course from June 20 to July 31, after which she will teach on the Chicago Association faculty, presenting tap and novelty routines and children's dances.

● DEARBORN, Mich.—Jane Caryl Muffat presented her annual spring recital at Fordson High School, June 10. Miss Muffat will study in Bermuda and New York this summer.

Pupils of Marjorie D. Livinson, Rialto Dance School, Montreal, Ont. From left to right: Rogier Fortier, Zula Gutherz, Vera Struzer, Roslyn Beinhaker, Mary Hallis, Shirley Singer, Marcia Witkin and Elaine Nelson

● TRINIDAD, B. W. I.—Marie Palmer-Chizzola presented *Starlets of* 1938 at the Empire Theatre, June 1, playing to a packed house. Miss Palmer-Chizzola and her mother designed all costumes for the performance.

CHICAGO
by MARION SCHILLO

Ivan Fehnova has taken complete charge of Bruce R. Bruce's ballet department. Mr. Fehnova has appeared in London, Paris, Vienna and New York, and comes to Mr. Bruce directly from Hollywood. Billy Moyer will have charge of the summer tap department. Ernest Geibel, assistant to Mr. Bruce, is on the faculty of the Chicago Association of Dancing Masters.

Rhoda Weinert and Ernest Glasser of the Bruce School took first and second prizes, respectively, on the Morris Sax Amateur Hour. Billy Gary won second prize on Major Bowes' Amateur Hour. They are all tap students of Mr. Bruce.

Patty Clayes and Billy Thorpe won first prize in the All-Chicago Inter-Park Amateur Tournament with an adagio and strong-man number which Mr. Bruce routined for them.

●

Edna Lucile Baum presented two ballets at the Goodman Theatre, June 11. *'L' Platform,* done by the Little Ballet Group, was a cleverly written farce with amusing music by Elsie Whitcomb, who composed the accompaniment to both ballets. *Confections* by the junior students was charming and well executed.

●

Vera Mirova and her pupils danced in concert at the Art Institute, June 5. Mme. Mirova did some outstanding Oriental dancing with exquisite poetry of movement.

●

Billie and Earl Warmolts presented their school in a dance revue, June 3, at the Proviso High School. The varied program introduced students of all ages.

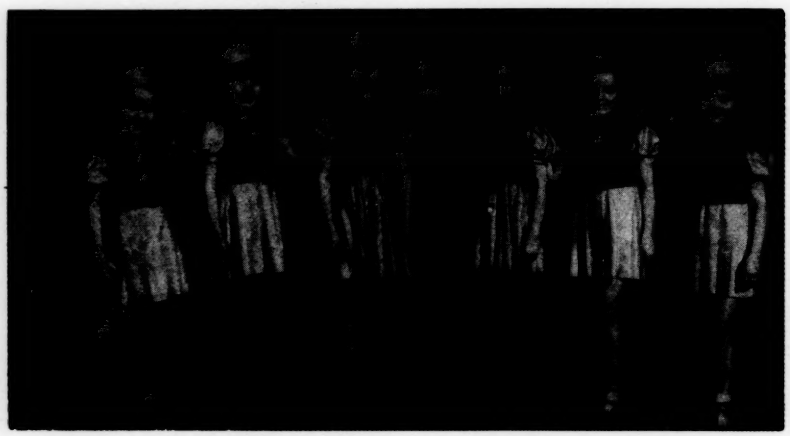
●

Margot Koché, dance director of the Chicago Conservatory, presented her pupils in *Dance Divertissements* at Lincoln School, June 11.

●

Gladys Hight sailed from New York, June 19, on the French Line S.S. De Grasse, for her European dance study tour. This year's group includes teachers from British Columbia, Louisiana, Wisconsin, Kentucky, Indiana and Chicago.

Pupils of the Barrieau Dance Studio, Trail, B. C., Canada



CALIFORNIA
by DORATHI BOCK PIERRE

Lodena Edgcumbe and four of her dancers appeared in concert with the Vallejo Choral Club recently. Myrene Heeler, student of Miss Edgcumbe, won a trip to Honolulu in a contest staged by Redmen Lodge. Miss Edgcumbe will accompany her as chaperon.

●

The Associated Dancing Teachers of Southern California will hold their 16th annual convention in the Hollywood Roosevelt Hotel. An innovation this year will be the Dance Appreciation lecture by Dorathi Bock Pierre, western representative of THE AMERICAN DANCER. The faculty will include: Ray Leslie, tap; Florence Gaynore, ballroom etiquette; Ralph Thompson, Jr., tap; Grace Strifler Heiges, eccentric tap; H. A. Hemphill, Spanish; Hazel Moore, ballroom; Dave King, tap; Lois Naudain, ballet; Margaret Ketchum, baby work and character; Ernest E. Ryan, ballroom; Jules Swart, ballroom; and Merrill Graner, ballroom.

●

Ernest E. Ryan held a special Normal School for teachers, July 1 to 6, before leaving for the D. M. A. Convention in New Orleans where he will teach ballroom dancing. He covered the entire field of ballroom work in this summer course.

●

The pupils of Margaret F. Battersby appeared in a *Song and Dance Revue* at the Neptune Palace Theatre in Alameda, June 4.

●

Gladys Bowen and her students presented their fifth annual concert, *Rhythmology,* May 21, in Roosevelt Auditorium, San Diego, for the benefit of the State College Student Loan Fund.

●

Maurice Kosloff is opening branches of his studio in principal cities, designed to give professional training through resident and guest instructors.

●

Jerry Mack is training a line of girls in a pre-publicity act for the San Francisco Exposition, and is also dancing in a short for Universal Studios.

●

The new studios of Renoff and Renova have become a favorite rendezvous for the youngsters of motion picture actors, among them the daughter of Charlie Chase, the daughter of Edgar Kennedy, and the two children of Don Hartman.

●

Friends of Ballet, an organization of 30 young balletomanes with Robert W. Dutton, Jr., as chairman, are to have charge of the ballet lecture-demonstration and exhibition on the Los Angeles Library Dance Appreciation Series next fall.

●

Friends of Mme. Nina de Silva, well-known dancing teacher of Los Angeles, will be grieved to learn of her death, June 4, after a lingering illness.

CANADA

Pupils of the Rialto Dance School, under the direction of Marjorie D. Livinson, presented their 13th annual recital in the form of a *Dance Tour Around the World,* in Victoria Hall, Montreal, during May. Dances of all nations were demonstrated with costumes conceived and designed by Dave Livinson. Mrs. Livinson has been made a life governor of Woman's General Hospital as a reward for 2 years' work in behalf of the hospital.

●

The annual spring recital of the Mary Beetles School of Montreal took the form of three ballets, May 5, at His Majesty's Theatre. An effort was made to correlate the work in the various divisions of the school. *The Canadian Ballet* scored particular success in a series of beautifully executed numbers.

D. M. A. BULLETIN

(*Continued from page* 21)

ceived from Mrs. Ann Walker Shontz, Windber, Pa.; Mrs. Lilla Viles Wyman, Boston; Miss Judith T. Sproule, Beaumont, Texas; Mr. Fenton Bott, of Dayton, Ohio; Abbie Tilsley, Nashua, N. H., and many others. Miss Jensie B. Coon, Secretary Carolina Club No. 14, reports that all of the teachers in that vicinity have had very successful recitals.

Letter from Gustav Holzer, Bremen, Germany

Dear Missis Soby, Dear Mister Soby!

Now months have passed since I returned from your beautiful country. Sitting behind my writing-desk, my thoughts are crossing the Atlantic and in my view the remembrance of all the sunny days I spent with you and your dear colleagues gets alive.

With great pleasure I expect the monthly edition of THE AMERICAN DANCER. Especially your constant beloved work for the improvement of the American dancing has my full interest. I confess the vast importance of dancing in American public life was quite a novelty for me and gave me many deep impressions. So you will understand that after having returned in Old Bremen there was no other conversation for me as to relate of my voyage to the States. You can imagine how good a speaker I have been for your sake, if you realize that the news I brought from across reached even the ears of Berlin. As a higher member of these officials I take pleasure of introducing to you Mr. Buchler. Mr. Buchler represents not only the "Fachgruppe Gesellschaftstanz in der Reichstheaterkammer" (Section for Ballroom dancing in the Chamber), but he also is President of the "Reichsverband zur Pflege de Gesellschaftstanzes" (Corporation for development of ballroom-dancing) and likewise President of the "Federation international de dance" (International Federation of dancing). Mr. Buchler is very much interested in the work of education performed by you. Therefore he would be pleased if an exchange of ideas here and yonder could be arranged and he has asked me to put this matter before you. It is my opinion, that both parties could profit of an exchange as proposed, because in our days ballroom-dance becomes an important factor in the education of the young people in Germany. That results in the fact, that the great international ranges of ballroom-dance were held at Berlin. As I have seen your convention as well as that at Berlin, I think between them there is a great difference. To give you an idea of such a range, I enclose the program of the last one held at Berlin on 16. Okt. For your information it might be mentioned that the next one takes place at Zoppot in July, 1938. I don't know how you think about this question and leave it to you to think it over with the President Missis Beach. I would be very much obliged to you if you find time to consider the above said and please let me have your reply.

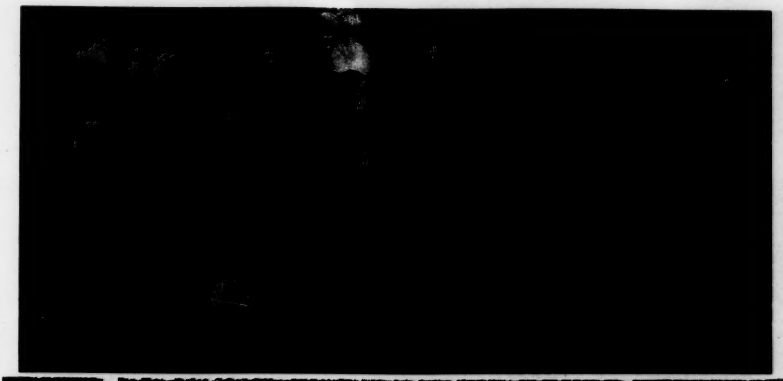
Yours sincerely,
Gustav Holzer.

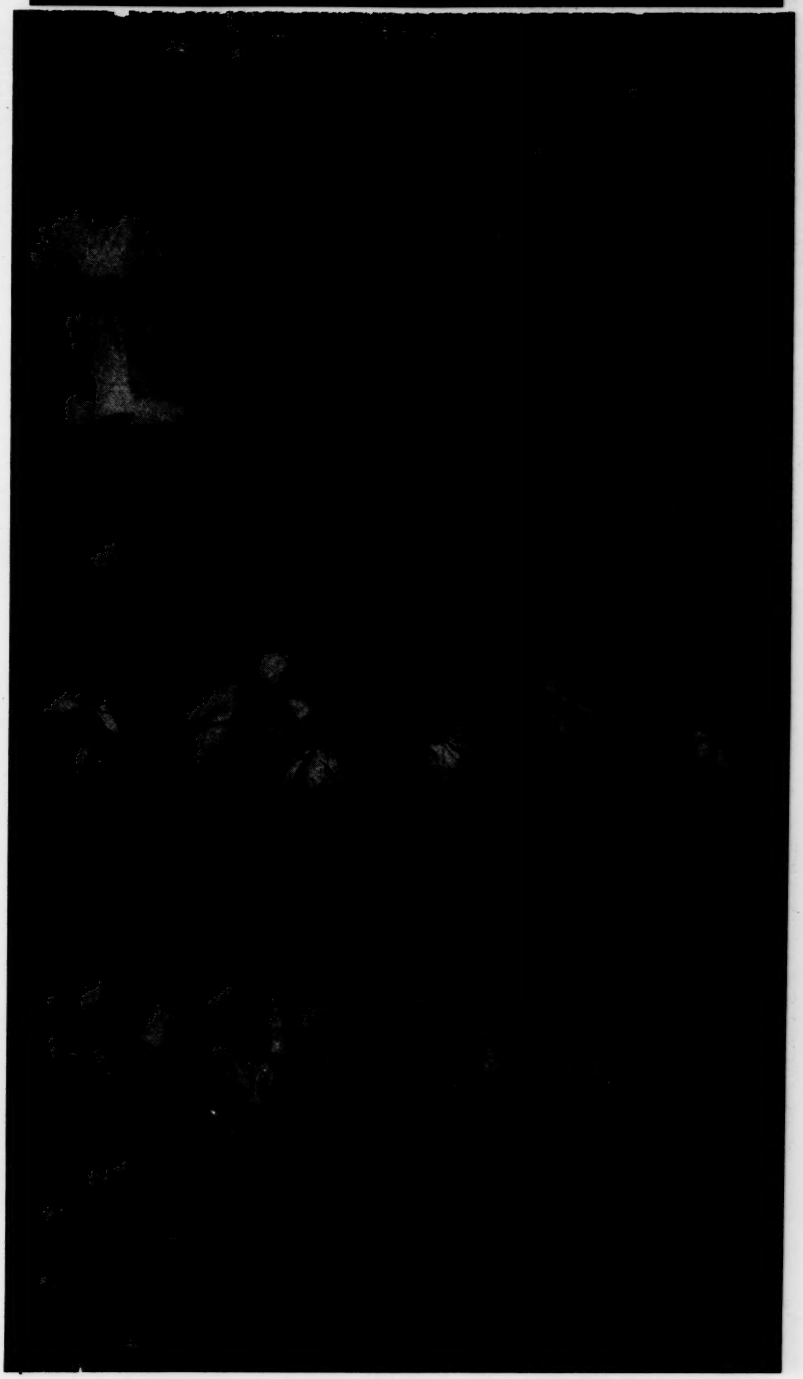
CODE OF TERPSICHORE

(*Continued from page* 24)

By reading ancient dramatic writers, it will be seen that two or three actions are passing at once in their pieces; but it will also be observed that their theatres are divided into several parts, so that, frequently, that, which on the modern stage is recited, by them, was exhibited in action. The Olympic theatre at Vicenza will fully prove what is here advanced. This masterpiece of Palladio is an imitation of ancient theatres; and the most remarkable circumstance in its construction is this threefold division.

NOTE. The centre division was called the *Imperial Gate,* through which persons of distinction passed; the other two divisions on each side were termed the *Strangers' Gates,* being constructed for foreigners; the lower class of people also went in by these latter named entrances. The scenery generally represented merely a street, a public square, or the country.





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BRAVO, BALLET!

(*Continued from page* 11)

with Simkie and the thirty-three Hindu dancers and musicians under his direction, I was struck by the mood of religious consecration brooding over the whole. The importance of the hands (emphasized in every phase of the ancient culture of India) with their vivid, painted palms; the strange-to-Western-eyes neck and shoulder dancing; the poetry of motion in lithe, brown-gold bodies—all faded into insignificance beside the lofty concepts and high spirituality expressed.

From the soothing realms of religious revery, Angna Enters, the thought-provoking young American, transports her audience to the fiery arena of blood and sun-drenched land that is Spain. What a warm, vibrant history lesson she gives! Fanaticism in *Auto da Fe;* piety linked with decadence in *Boy Cardinal,* an episode of dance-miming so perfect that it mirrors not an individual only, but a whole society.

Agnes De Mille is another American dancer whose name explodes like a Roman candle among dance devotees. As I sat watching her *Stagefright,* which Jacob Epstein called "splendid and tragic and beautiful," and *Ballet Class* with exercises *sur la bar* as its *leit-motif,* I could not help feeling a commiserating pity for those who held no memories of their own ballet lessons to be stirred, and whose hearts were not stabbed by something more than Miss De Mille's poignant art—the subtle ally of personal experience. As the brave little figure in yellow tulle obviously responded to the old ballet battle-cry, "Chest up, stomach in, shoulders back, head erect, weight forward," I remembered my own regal teacher, Myrle Sherburne Heliker, as she used to stand in grey chiffon *chiton* (for the wind of Isadora Duncan's fame had blown around the world and back again) ready to let her rebukes fall on whosesoever head deserved them—including the curly, black one of her own little daughter, Sara Jane Heliker. When enthusiasm outweighed balance and a *jete* degenerated into an ambitious kick, we might expect to hear, "Young ladies, please remember that you are not training for the chorus."

A far cry from the refreshing, western tang of Agnes De Mille, yet quite as indigenous to the United States, is the urban art of Martha Graham. Her penetrating intellect, direct as an arrow, expresses itself through a polished technique (polished in the manner of a white jade amulet, little by little, until something of rare and sophisticated appeal is the result) and through a brittle, condensed, staccato style that seems to parallel in the field of dance what Stravinsky has done in music.

From *Lamentation* of stark, sculpturesque simplicity to the inimitable *Pessimism and Optimism,* Martha Graham's work is keyed to the tempo of today and her achievement is one to be placed on a pedestal as high and as broad as the one modernists have erected for the German Sphinx, Mary Wigman. Even those who are left cold by Wigman's choreography and other dancers of her group are gripped by the compelling force of the woman herself. I shall not soon forget *The Face of the Night* or the atmosphere, black as a bit of Lady Macbeth's heart and as chilling, which it created; while *Monotony Whirl* holds the insistent fascination which Ravel's *Bolero* attains through the same means.

Modernism is by no means confined to the Wigmans and Grahams of the dance, however, and those who think to establish themselves as progressives by regarding ballet as anathema betray the limitations of their own concepts—for, surely, George Balanchine's *Cotillion* would alone refute any charge that ballet belongs among moth balls.

We do not go to museums and ask that the Watteaus and Corots, Van Dycks and Gainsboroughs be removed, merely because they are not of today. Neither do the discerning lose their appreciation and pleasure in the fine old ballets while they welcome the new.

But even if you cannot join me in my bravos for the ballet; or read with relish equal to mine, balletomane Arnold Haskell's pronouncement that Vera Nemchinova's foot is the most perfect of them all (remembering the while the brilliance of a Christmas ballet in which that spirited ballerina's beauty and artistry were foils for Mikhail Mordkin)—even if these are to you no more than irrelevant nothings, rather than cherished keepsakes, give dancing a place in your life. Its rhythm will very often "knit up the ravelled sleeve of care" and, best of all, the age to begin is the age you happen to be!

THE BIRTH OF THE BLUES

(*Continued from page* 13)

The first important performance of the blues came when she danced *Blues Trilogy* with Paul Whiteman's orchestra. Even more than doing concerts, however, she would like to get the reaction of a negro audience to her dances. That will show her how close she has come to an authentic approach and treatment.

She has impressed Langston Hughes to the extent that he will shortly undertake to write a dance drama for her, incorporating the poems for which he is famous. Even without the final test of a negro audience, it is conceivable that Felicia Sorel's blues will focus attention on the possibilities of American folk themes for the dance.

She was more anxious to talk about Mr. Hughes and the help he has given her, about Mr. Gluck-Sandor who was directly responsible for her dancing these things, and about Mr. Kingley's inspired music for them, than she was to exploit her own accomplishments. She was voluble, however, on the subject of theatrical effectiveness in the dance.

"I have a strong reaction against abstract modern dance. Modern dancers should come back to the theatre. That is why ballet is still so successful and will continue to be."

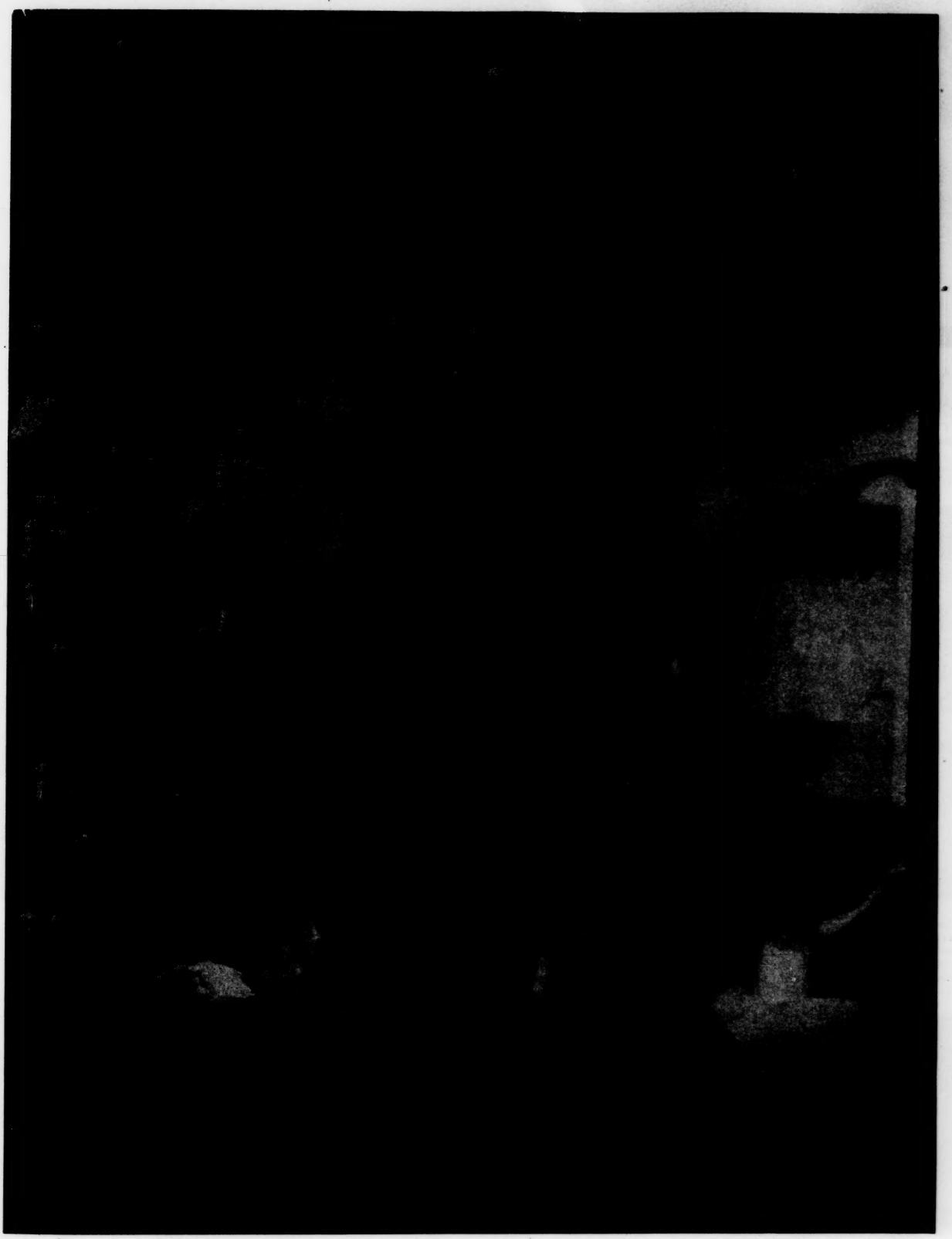
That is also why Gluck-Sandor, Sorel and company were included in the *Night of Ballet* at Dance International, and created some discussion as to whether their place was not properly with the moderns. Their choice had lain between the two performances; they danced with the ballet because they are of the theatre, too. Their work has always possessed a theatrical quality, although they do not hesitate to discard ballet technique itself when the dance is more effective without it.

This summer Miss Sorel goes to Long Island to teach the Southampton Players Apprentice Group. She will give them movement and miming from the actor's, as well as the dancer's point of view. This coordination of acting with the dance works both ways for her. While working with Gluck-Sandor and teaching the Group Theatre for a whole season, she found that the influence of acting gave confidence to her dances.

"That experience made me aware that I could not neglect something which was so much a part of my dancing. I had always avoided acting, because the modern trend was against pantomime. But the addition of dramatic movement rounded out my dances in a way no other element could have done."

Her faith in acting has been justified, if by nothing else than the character value of her blues number. Each dance has a quality of its own; altogether they picture an entire section of the American people. That is the impression she wishes to convey, and it is a feeling that other dancers may profitably note.

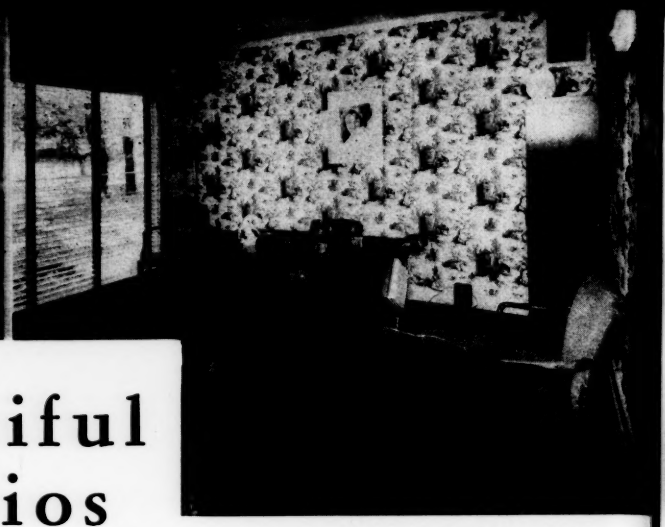
"Right here in America," Felicia Sorel reiterated, "is a field that has been unrecognized for too long. With the richness at our doorsteps, why look elsewhere for dance material?"



Top row, left to right: PATTY KOCHERSPERGER *of the Gladys Kochersperger School, Merchantsville, N. J.;* JACQUELINE MACK, *pupil of Emme Hartell, Detroit, Mich.;* MISS EDVIGE, *director of the Edvige School of Dance, Upper Darby, Pa.*

Second row, left to right: IRENE KING, *assistant teacher to Marguerite Reynolds, Brooklyn, N. Y.;* GRETA MARY MAHAN, *pupil of Marjorie Carter's Studio of the Dance, Ardmore, Pa.;* MERRYLIN CHAFFIN, *talented ballet student of Viola Aronson's Imperial School of the Dance, Folsom, Calif.*

Bottom row, left to right: EILDON BRANDER, *who moved to Lethbridge, Alta., Canada, and is now in her second year of teaching there;* DORIS GUIGNET, *ballet student of Mary Vandas, Chicago, Ill.;* AUDREY WRIGHT, *pupil of Juanita Rios, Durham, N. Car.*



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Dayton, Ohio

A studio of spacious charm and beauty in an ideal setting of stately elms and green foliage is the Juliana Dancing Academy, located on North Robert Blvd. in Dayton, Ohio.

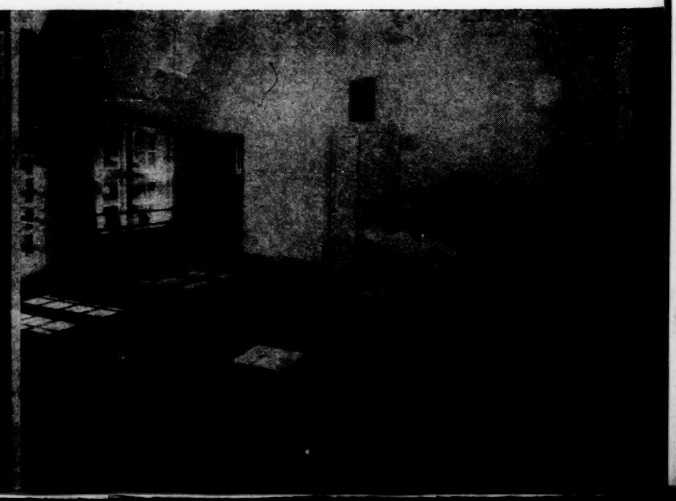
The putty white of the building with its moss green roof enhances the natural beauty of the low one-story structure which is Swiss Chalet in design.

Upon entering, one is aware of the pleasant atmosphere of the reception room. The softly blended green of the walls and white woodwork form a perfect background for the green, gold and rust of the Period furnishings. Green is again the color note of the furnishings and walls in Miss Horstman's private office. The big broad window with its Venetian blind occupies one whole section of the room.

The soft rose walls, the white furnishings, and dubonnet and white printed drapes show an excellent choice in coloring for the dressing room.

As an inducement for better work, Miss Horstman has each of the teaching rooms decorated in a different color. Soft yellow walls and white woodwork lend a gay air to the room used particularly for baby classes. Private students and small groups eagerly await instruction in the friendly brightness of the rose and white room. White pianos, indirect lighting fixtures and numerous fireplaces are a few of the interesting highlights of the interior.

Dancing under the stars will be in order in the spring of next year, at which time the outside court will be opened to ballroom assemblies. Miss Juliana has some smartly different ideas regarding furnishings and lighting effects which will be carried out at that time.



Intermediate Novelty Dance

For Couple **by MARJORIE L. GOODRICH**

Music: use any fast fox trot, 8 M. intro. and 2 choruses of 32 M.

Note: couple dances, one very close behind the other, to give the appearance of two in one costume.

Entrance Step

Hop R	1
Shuffle L	and-a
Step L	2
Flap R	and-3
Flap L	and-4
Hop L	1
Shuffle R	and-a
Step R	2
Flap L	and-3
Flap R	and-4
Hop R	1
Shuffle L	and-a
Step L	2
6 Flaps R L R L R L	and-3-&-4-&-1-&-2-&-3-&-4
Reverse all to last count of 3. Tap on count "and"	8 M.

1.

6 triple time steps R L R L R L	
i.e. shuffle R	4-and
hop L	1
shuffle R	and-a
step back R	2
brush front L	and
ball change L R	and
	6 M.
1 triple time step break R	
i.e. shuffle R	4-and
hop L	1
shuffle R	and-a
step back L	2
shuffle L	and-3
step L	and
shuffle R	4-and
hop L	1
flap front R	and-2
ball change L R	and-3
	2 M.
Reverse	8 M.
Total,	16 M.

2.

Turning in circle to L	
Hop L	4
Shuffle R	and-a
Hop L	1
Hop L	2
Shuffle R	and-a
Hop L	3
Hop L	4
Shuffle R	and-a
Hop L	1
Shuffle R	and-a
Hop L	2
Shuffle R	and-a
Hop L	3
	2 M.
1 triple time step break R facing front	2 M.
Reverse turning R	4 M.
Total	8 M.

3.

Buck L	4
Shuffle R	and-a
Step Back R	1
Buck R	2
Shuffle L	and-a
Step Back L	3
Heel Click in air	and
Step R	4
Heel Click in air	and
Step L	1
Ball Change R L	2-3
	2 M.
Repeat two more times	4 M.
3 Irish back R L R	
i.e. shuffle R	and-4
hop L	and
step back R	1
2 Steps fwd. L R	2-3
	2 M.
Total	8 M.

4.

Leap L	4
Brush fwd. R	and
Hop L	1
Hop L	2
Brush back R	and
Step back R	3
Brush back L	and
Hop R	4
Hop R	and
Toe back L	1
Hold	2
Flap fwd. L	and-3
Ball change fwd. R L	and-4
	2 M.
Repeat two more times omitting leap	4 M.
1 triple time step break R (hold 4)	2 M.
Total	8 M.

5.

Now going fwd. with running flaps	
Flap L	and-1
Flap R	and-2
Flap L	and-3
Flap R	and-4
Flap L	and-1
Step quickly on R, accent 2	
Hop R	and
Flap L	a-3
Hold	4
	2 M.
Reverse	2 M.
Flap L	and-1
Flap R	and-2
Flap L	and-3
Shuffle R	and-a
Hop L	4
Shuffle R	and-a
Hop L	1
X R over L, come down on toe heel	and-a
Brush fwd. L	2
Hop R	3
Flap back L	and-4
	2 M.
Flap R	and-a
Step quickly on L	1
Now going to R wall with springy syncopated steps.	
Small leap to R	2
Close L to R with "springy step"	3
Again in same way R L	4-1
Again in same way R L	2-3
Tap R to side	4
	2 M.
Total,	8 M.

6.

Turning to L in small circle	
Shuffle R	a-and
Hop L	a
Step R	1
Shuffle L	a-and
Hop R	a
Step L	2
Ball change R L	3-4
Shuffle R	and-1
Hop L	and
Step R	2
Ball change L R	3-4
	2 M.
Repeat 3 more times	6 M.
Total,	8 M.

7.

2 triple time steps R L	2 M.
(Couple parts with exit to R and the other L)	
Shuffle R	a-and
Pull back or pick-up L	a-1
(Note: Music should increase tempo on these last 6 M.)	
	8 M.

Costume suggested: sleeveless bodice and armlets of jewel cloth. Frill around neck of glazed tarlatan. Full trousers with deep double frill around the thighs of glazed tarlatan.

Dance Teams

FRED LE QUORNE reports: Don Loper and Maxine Barret open at the Ritz Carlton Hotel in Boston, June 27. . . . Joe and Betty Lee have just returned from an engagement at the Cavalier Hotel, Virginia Beach, Va. . . . Byrnes and Swanson will appear at the Morningside Hotel, Hurleyville, N. Y., for the entire summer. . . . Retta Ray, tap dancer who has been rehearsing new routines at the Le Quorne studios, sails for a return engagement to Europe on the Normandie, July 13. . . . Harris, Claire and Shannon, who recently returned from Europe, will sail again on the Ile de France, July 28. . . . The Worth Sisters, American team who have spent the past few years on the Continent and in China, are taking new routines from Le Quorne. . . . Fred Le Quorne and Eddie Mack, tap teacher, have been contracted by the American Society of Dancing Teachers to teach at their convention this summer.

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From California WILLIAM MOFFA reports: Frederico and Dean are playing a return engagement at the Palamine Cafe. . . . The Rossillianos returned to Los Angeles to play at the Sunset Club and then went to Juarez, Mexico. . . . Frederic and Audra are now appearing at the Mayfair Hotel, doing William Moffa routines. . . . The Gallantes just closed a successful engagement at Clara Bow's *It* Club in Hollywood. . . . June Edwards and Don Elshire, a new combination, are preparing routines with William Moffa. . . . Mary Wayne and Wallace left this week for an extensive engagement in Douglas, Arizona. . . . Nina De Marco (now called Vanyos), Tony's first partner, is preparing Bernice Speer for re-entrance into the theatre at the William Moffa Belcher Annex.

CARLOS *and* RUCHITA, *popular international dance team*

●

Richard Stuart, of the dance team, Stuart and Lea, comes forth with some timely suggestions that may benefit many of his colleagues and a suggestion that teams exchange ideas which they have found helpful.

"For instance," writes Stuart, "I have found that no matter how carefully I wash my hands after making up, if I take a towel, dip a corner in Energine and rub it over my hands, an amazing amount of make-up comes off! It is not necessary to explain what this simple precaution saves on cleaning of gowns.

"Another valuable trick we have learned is the manner of handling photographs. When new pictures are ordered, each pose is numbered and an index record kept of every person, agent, hotel or club that they are given to. In this way duplication is avoided.

"We keep a map on which lines are drawn from place to place, showing a record of our travels. With this, a record is kept of the dates of the places we danced, the names of the hotels, theatres or clubs and the performers and orchestras with whom we appeared.

"Because of the limited space of a hotel room which makes any sort of 'warming up' impractical, I find it useful to carry an Expander which consists of heavy rubber cords with handles on each end. This brings blood to the muscles of the arms, back and chest, toning them up before going on. I also do 'tensing' exercises for all the muscles of the body with special emphasis on the abdomen, for I find that the ballroom style of dancing does not give sufficient activity to this region of the body. When in New York, I go three times a week to a weight-lifting gym to keep in 'tone,' for the perfection of ease which ballroom dancing requires makes this even more essential than technique to a man.

"And, I always make it a point, after leaving a hotel, to write the manager and thank him for making our engagement possible."

●

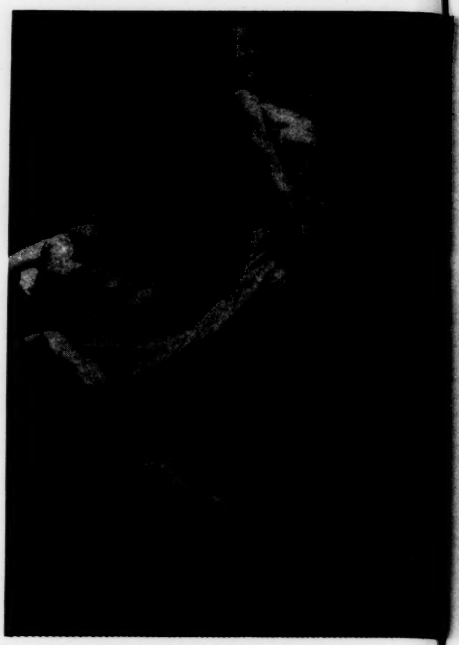
JUDITH AND JACQUES opened the season Fourth of July week-end at the Warren Hotel, Spring Lake, New Jersey, featuring a new Galo poem.

●

RAYE AND NALDI have been tremendously successful at the Chez Paree, Chicago, and are delighting audiences with their original dances. Their *Weaving In the Air,* done to a beautiful Viennese waltz, was developed by Alberto Galo. The team's engagement has been extended to July 21.

●

ALBERTO GALO reports: The Townsends are at the Casino Copocabana, Rio de Janeiro, for a return engagement. They will return to the States in September, featuring Galo's routines on both continents. . . . Stuart & Lea are at the Essex House, N. Y. C. . . . De Angelo & Porter are at the Casino La Playa, Havana. . . . Ruth & Billy Ambrose are playing at the Arcadia, Philadelphia. They will join Phil Harris for a vaudeville tour of the key cities . . . the Duanos are at the Greyhound Club, Louisville, Ky. They have just completed a new Galo routine . . . the Lambertons are taking a series of new Galo routines, their first one being a Viennese waltz . . . Fawn & Jordan opened at the Cocoanut Grove, Park Central Hotel, N. Y. C., for an indefinite stay . . . Freddy & Betty Roberts will remain on the French Riviera . . . Cesar & Doree are in Hamburg, Germany . . . Marlynn & Michael are still holding their own at the Rainbow Grill, N. Y. C. . . . Northway & Danilo are at the Island Casino, Montauk Point, L. I. . . . Temple & Jaren are at the Evergreen Casino, Philadelphia . . . the De Meranvilles are playing at the Grant Mt. Hotel, Greenfield Park, N. Y. . . . the Fosellos have completed another new Galo routine . . . Raul & Eva Reyes are at the Hotel Mt. Royal, Montreal, Canada. They have also taken a new Galo routine . . . Mr. Galo has just completed a new tango for Dawn & Darrow . . . Tudell & Jean are at Helen O'Brien's Shore Club. They report their new tango routine by Galo is bringing excellent results.



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TOWARD A DANCE LIBRARY

Every dancer and teacher should have a number of dance books, if for no other purpose than pure reference. At some time in your career questions will arise in your own mind or in that of a student regarding personalities in the dance or origins of various dances.

The list below is naturally limited, but if every dancer and studio had these eleven books the majority of questions could be intelligently answered; and if every dancer were familiar with their contents, dancing would not be classified as an illiterate art.

The list starts with early primitives and continues in an historical chronological order:

World History of the Dance, by Kurt Sachs. Pub., Norton Co., N. Y., 1937.
Primitives and before, up to Isadora Duncan, only dancer mentioned.

Dramas and Dramatic Dances of Non-European Races, by Sir William Ridgeway. Pub., Cambridge University Press, 1915.
Excellent and exhaustive material on this subject.

The Sacred Dance, by W. O. E. Oesterley. Pub., MacMillan Co., N. Y., 1923.
Starts in earliest times and carries the subject up through the New Testament. Interesting reference to early music.

The Dance, by Troy and Margaret West Kinney. Pub., Fredrick Stokes, N. Y., 1914, *recent popular price reissue.*
Briefly covers all phases of dance history.

The Dance, by Cecil J. Sharp and A. P. Oppe. Pub., Milton Balch Co., N. Y., 1924.
Historical survey of dance in Europe with special regard to English Folk Dance.

A History of Ballet in Russia—1613-1881, *by Cyril W. Beaumont. Pub. by author, London,* 1930.
Important and fascinating story of the origin of Russian Ballet.

Diaghileff, His Artistic and Private Life, by Arnold Haskell. Pub., Victor Gallancz, London, 1935.
History of the Russian Ballet as we know it, from 1900 to 1929.

Dancing Gods, by Erna Fergusson. Pub., Alfred Knopf, N. Y., 1931.
Not complete history, but excellent insight into the dances of the American Indians in our Southwest.

Art of the Dance, by Isadora Duncan. Pub., Theatre Arts, Inc., N. Y., 1928.
Every dancer today should be familiar with this book.

The Dancer's Quest, by Elizabeth Selden. Pub., University of California Press, Berkeley, 1936.
Essays on contemporary dance with history of the modern dance.

Dance of Life, by Havelock Ellis. Pub., Houghton, Mifflin, N. Y., 1923.
Brilliant historical essay on dance.

Tomaroff's Perfect Record Cards, by Aron Tomaroff. San Francisco, Calif. Set of 100 —$3.25.

Aron Tomaroff has worked up this simplifield system to take care of the individual pupil's attendance for an entire year and to provide complete information about each student at a glance. The 3″ x 6″ record card conveniently lists the name, address and telephone number, dates of entrance and expiration for the course and whether instruction is private or in class.

Date of payment for the lessons and the amount may also be recorded; and finally the teacher may keep track of the dates and number of times the pupil was present in class, when she was absent and when absences were made up, by the use of three clearly differentiated symbols on the calendar which occupies part of the card.

The Tomaroff System would seem to be a time and money saver for busy teachers. Much of the labor of complicated bookkeeping is eliminated by the use of these cards and they provide a handy index for schools.

Ballet Shoes, by Noel Streatfeild. Random House, $2.00. *Illustrations by Richard Floethe.*

Miss Streatfeild's book deserves a hearty welcome from parents and dancing teachers, who for a long time have been asking for a book about dancing that they could recommend to youthful enthusiasts. It is the kind of book that should become a favorite with children, especially with those interested in the stage. While written for young folks, *Ballet Shoes* will bring forth chuckles from many an adult.

In a light and jovial style Noel Streatfeild tells of three little English girls who studied for a stage career when the kindly benefactor who had adopted them disappears.

The background of Miss Streatfeild's story is authentic. She knows what life on the stage is and has presented a true account. While never obviously didactic, the author has skilfully interspersed the gay narrative with timely bits of advice and wisdom for juvenile performers.

Children will enjoy the frequent references to the familiar ballet exercises they themselves practice and the roles they, too, aspire to play. The colorful descriptions of the school festivals and juvenile theatricals will delight our young dancers.

Ballet Shoes is wholesome, satisfying and entertaining—a story worthy of a place in the library of every dancing school as well as on the juvenile shelf of the home library.

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Maharam is constantly receiving letters of praise from satisfied teachers everywhere. Below we present quotations selected at random from many received this year. These flattering letters are on file at our offices where they may be seen at any time.

● **from N. W. (N. Y. C.):**
"I am very happy to recommend Maharam Fabrics . . . if anyone else has ever done all that you do to help the dancing teachers, I have never heard of it!"

● **from F. S. D. (West Virginia):**
"You have been prompt in your deliveries and your materials have been very satisfactory. It has been a pleasure to buy from you and I wish you to know that I feel that way about it."

● **from E. A. S. (Arkansas):**
"Our recital was a huge success. The costumes made from Maharam materials were beautiful and I am sure we will be able to more than double our order next year."

● **from M. S. (Kentucky):**
"I want you to know that I consider much of this success due to your lovely materials and your really clever designs. We used so many of them and copied them to a 'T'."

● **from R. S. (Florida):**
"I want to thank you for your wonderful service and quick response to my orders for recital. It was a huge success and the costumes were outstanding."

● **from R. A. S. (Oklahoma):**
"Materials from Maharam made my pupils most happy and helped to make my recital a success. About 4000 people attended."

● **from J. C. (Ohio):**
"I received your 'Sketches' and it is more than satisfactory. Thank you for your splendid co-operation in the planning of our revue."

● **from M. L. (Pennsylvania):**
"Thank you for your service and I wish to tell you I was a very delighted customer."

● **from G. S. (Oklahoma):**
"I want to thank you for your kind co-operation with me during my past recital. It was a grand success and I feel that we owe a lot of that to Maharam for the beautiful costumes. Never before have we ever presented a recital and received so many compliments on our costumes. From now on that means Maharam Fabrics for my pupils."

● **from L. V. T. (South Carolina):**
"I was delighted with the material you sent me in my first order, it was just as illustrated in your catalogue, which is not the case with so many companies."

● **from B. H. (Canada):**
"I wish to say material received was satisfactory and wish to thank you for the manner in which you filled my small order."

● **from A. V. M. (New York):**
"Thank you for your splendid service and co-operation during our recital season."

● **from L. B. (Massachusetts):**
"I want to thank you for your quick service. Everything that came was very lovely."

● **from J. P. B. (Pennsylvania):**
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BEAUTY

by BETTY CARUE

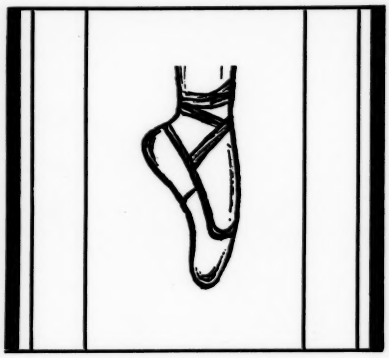
Beautiful figures belong to dancers. The suppleness that comes from frequent use of every muscle is an adjunct to beauty that few women other than dancers can ever hope to possess. But because the body is so highly trained it is very easy for a dancer to gain pounds as soon as she stops her daily routine of classwork.

Teachers on vacation or even those attending conventions find that the summer months add unwelcome bulges unless they watch their diet most carefully. It is common sense for every one to eat judiciously of fresh vegetables and cool green salads in the summer, but dance teachers and dancers find a special warning in this. Hurried eating is often too much a part of travel, and as hurried eating causes one to gain, the professional woman finds it most important to plan her meal time when she can *dine* (no matter if it only be on a lettuce leaf with a pineapple stick) rather than when she is forced to *gulp* a malted milk or a sandwich.

While contemplating summer schedules it is interesting to give a thought to the question of whether or not it is wise for the dancer or dance teacher to acquire a sun-tan. Some dancers, when working professionally, are prohibited from courting the possibility of sun-tan, for although the legs and arms look vastly better when they are slightly tanned, it is too difficult to find a number of girls all turning out the same color. A prepared make-up is much more uniform—and often much less painful. As for the teacher, of course the color of her complexion is purely a matter of her personal taste, but those who are over twenty-five may be interested to know that beauty experts agree that exposing the skin to the sun after that age merely causes it to wrinkle and dry and gradually look leathery. It is also generally conceded that a darker complexion adds about three years to a woman's age.

Those who are determined upon a natural sun-tan are urged to acquire it with the greatest of care, for the sun's rays are relentless when the body is exposed. Sun-burn tends to dry the natural oils that keep the skin soft. The best practice is to cover generously the exposed parts of the body with a specially prepared lotion or cream and then bask in the sun's rays for ten or fifteen minutes the first day, gradually increasing the time until you are exposed for an hour. If, however, a prickly, burning sensation assails you, take warning and retreat until the next day.

Dancers and dance teachers can no more afford to take chances with their skin than with their limbs. And above all, give a thought to the appearance you will make back in the studio this fall and don't wear a costume that is going to leave the outline of the summer's garb plainly marked beyond its boundary.



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D.T.B.A. BULLETIN

By THOMAS PARSON

Activities planned for the New York D. T. B. A.'s Third Annual Convention, to be held the week of July 25 at the Hotel Park Central, include not only the presentation of dance material, but discussions of various subjects of vital importance to the dance teaching profession. For instance, the Association has long contended that the methods of dance instruction used in the public schools are not proficient; and that W. P. A. dance classes and activities are throttling grace, beauty and rhythm while, at the same time, class hatred is being stirred up in the choreographical efforts of those responsible.

These two points, combined with the Association's fight against attempts to establish a Bureau of Fine Arts as a means of grafting a new and juicy job limb on the national patronage plum tree, will constitute the spearhead of an attack on the economic problems of the dance teachers of the nation.

The revised examination procedure, adopted unanimously last November, will be in effect during the Convention. Subjects in which members are found proficient under the new examination plan will be inscribed on their certificates for 1939.

Fabe Nichols and his Orchestra will supply the music for the banquet and dance. Formerly a trumpet player with George Olsen, Peter Van Steeden and Ben Bernie, Nichols now conducts the studio orchestra for Station WAAT.

A last minute cable for Th. W. Bus, of Groningen, Holland, who will appear on the faculty, says that he is bringing to America a new novelty dance based on the dance of Stanley Lupino in the show *Me and My Gal*, now playing at London's Victoria Palace. Mr. Bus will also exhibit a series of films showing the various styles in European dancing.

DANCE EVENTS

(*Continued from page* 16)

CHICAGO

by MARION SCHILLO

BERENICE HOLMES AND BALLET GROUP, *Goodman Theatre, June* 3.

Berenice Holmes again demonstrated her virtuosity as a ballerina. Choreographically, the trend of her work seems to be more and more toward abstractions. One of the most interesting of her new ballets, *Surrealism*, music by Schoenberg, is definitely Dali, even to the fantastic helmet of flowers completely covering the whole head.

Another new piece was the Beethoven Ballet, *Sonata Op* 14, *No.* 2, in which Ann Wolfson and Martha James were particularly outstanding. Beethoven is rather monotonous for abstract choreography unless done on the grand scale of a varied decor. Miss Holmes has shown time after time her fine ability as an inspirational artist and choreographer. Her happiest works are those which give scope to her feeling for musicality, as in the Shostakovitch piece where the sheer spontaneity of composer and choreographer are caught up into a really delightful unity of feeling and expression.

Ana Kurgans, guest artist, did two very interesting modern pieces, showing marked dancing ability and sensitivity to pattern.

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A DANCERS' DIARY

(*Continued from page* 18)

weak all over but I dashed out again into line with the rest, did my turns more by just remembering what Lochinov had drilled into me than by actually knowing what I was up to, dashed back to the tent again and sank down in position with a sigh.

The boys gave a shout and ran forward, waving their bows in the air and the curtain came down.

"Off. Off at once." We could hear Lochinov's voice and stage hands ran out among us. Tony came over and pulled me to my feet.

"What a case of stage fright you had," he laughed and gave me a push. "Go ahead, get over it, or I'll spank you."

"I'm so ashamed," I said. "Suppose I get this way on opening night?"

"You went through the dance, didn't you?" Tony asked.

"Yes," I quavered as we all streamed for the door.

"Well, you'll do just the same opening night then. Gosh, Dorina, you were white as a sheet."

We were out in the hall. "Oh," I moaned, "I hope Lochinov didn't notice."

"It was great fun! Say," sang out Tony, "Dorina, is that a friend of yours making motions to you from the entrance there?"

I looked around, and sure enough, there stood Bobbie waving at me frantically to come over to her.

"Be with you in a minute," I called to Tony and dashed to see what Bobbie wanted.

"Oh," I half-shouted, "I wish you could have seen it, I got stage fright. What's the matter."

"Oh, I can hardly talk." Bobbie's words tumbled out. "But I had to see you right away. I've been to see a man that books cruises on boats. You know, you entertain on the way down and on the way back and you get to see foreign ports and things? Well, he wants me to go to the West Indies and play the piano and he wants two dancers, and I thought of you and Betty right away. Can you go?"

"But I'm dancing here," I said. "It sounds grand. Besides Betty and I haven't any routine worked up."

"Cruises leave every month, silly," almost shouted Betty. "And for heavens sakes start working on a number right now. *Prince Igor* only lasts a week, doesn't it?"

"Yes," I said, and a warm wave of excitement began to make me want to jump up and down.

"Well, shall I tell him, 'yes,' and he can count on you?" asked Bobbie. "I'm in a hurry."

Diary I couldn't even think. It was so sudden.

"Yes," I said, "Tell him we'll go. I'll see you Betty."

Diary, this kind of a life has more surprises. And such wonderful ones too. But I'm not going on any cruise if Lochinov wants me for the company he is going to form after *Prince Igor* has finished. Maybe I shouldn't have said yes, and maybe I should.

(*Continued next month*)

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FOOT-NOTES

(*Continued from page* 17)

now being booked by Al Wilson. . . . Rolly and Verna Pickert have just completed a short for Warner Brothers. . . . Dorothy Wenzel is in her ninth week at Bertolotti's Restaurant. . . . Claire Harvey, dancing comedienne, has been booked in Baltimore through Harry Ames. . . . Mickey Mallory is in her seventh week at Richmond Gardens, Armonk, N. Y. . . . Schiem and Englert, Harvest Moon *Shag* winners, appeared recently at the Roxy Theatre with Gary and Dahl and Jackie and Honey Wilson. . . . Eddie Dwyer and Olive Heitz have teamed. . . . Beth Harris is vacationing at Honesdale, Pa. . . . Lois and Jean Sterner opened at the Walton Roof in Philadelphia recently.

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ERNEST CARLOS reports: Rhetta Raye sails for London, July 15. . . . Sherod Dean is recovering from a knee operation. . . . Leonor Sola is on the Kay Parsons Show Boat. . . . Mimi Zions is at Jones Beach Stadium. . . . Dorothy Blue is at the Half Moon. . . . Lois and Jean Sterner are at the Walton Roof in Philadelphia. . . . Kathryn Smith is at the Evergreen Club in Philadelphia. . . . Joan Rogers is spending the summer in Bristol, Va. . . . Rosie Moran is with *The Three Waltzes* at Jones Beach. . . . Miriam Frankel is at Boston. . . . Eleanor Eberle is in Montreal, Canada. . . . Audrey Palmer and her Trio are in Camden, N. J. . . . Doris Dupont just finished a tour with Count Berni'vici. . . . Sue Austin is going to Syracuse, N. Y., Hotel. . . . Muriel Thomas is in Atlantic City. . . . Lefkathea and her *Big Apple Aces* won the Loew's Championship Cup. . . . Ann Pennington is in Hollywood. . . . Gertrude Niesen is a hit in London. . . . Lydia Sue is at the *Bal Tabarin* in Paris.

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NADJA WRITES FROM PARIS: Most interesting concert of the season was last night—Anton Dolin and Belita. First time in eight years he had given a program in Paris of this kind (he's been in the Mogador Theatre this season and the A. B. C. Music Hall). His work was really marvelous. Such precision; such a finished artist—one rarely sees anyone nowadays of his type. Except, of course, several in the Russian Ballet Companies. But the overdose of "half-baked sissies" that we are forced to see made us appreciate this great treat. Belita is a remarkable child, a bit immature to partner Dolin, however—but shows great promise. The last number—Debussy—was very charming. I liked the *Bolero* least. The orchestra played so badly, the audience got quite disturbing. Everyone was there. Russian Ballet dancers, all the teachers, all the pupils, diplomats, society, etc., etc. Even Morris Gest!! Mara-Mara in a sari with red flowers in her hair was one of the sensations of the evening. Lifar, Desha, Margaret Severn, Volinine, Raymond Duncan, Paul Swan, Chanova, Dagmar Godousky, Jose Naguerro, Slavinska and partner, etc. Dolin goes to London this month to dance for Royal Gala with Slavinska. I hope they continue to dance together. They will undoubtedly be a marvelous pair. . . . Cheerio. . . . Nadja.

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